VOGUE

Spring Fashion Plans

Vogue Designs for Dressmaking: Wardrobe Plan

ADVANCE RETAIL TRADE EDITION

V O
Incorporating Vanity Fair
February 15, 1948
50 Cents in U. S. and Canada
$1 ALL OTHER COUNTRIES
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QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
©
Look for this label...it identifies
the finest woolens in the world
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

VOGUE

February 15, 1948

How to use this issue—

1. To sell spring coats

Pages 116 through 119

2. To sell the bonnet-y look

Pages 102 through 105

3. To sell spring blouses

Pages 130 and 131

4. To sell young suits: spring firsts

Pages 134 through 137

5. To sell new-line foundations

Page 125

6. And don't miss...

Page 3—Trade Edition

For "Vogue Says" quotations to use in selling displays and advertising, see page 8—Trade Edition.

Release date for material in this issue: February 15th.
For other information, write or wire Vogue Merchandising Service.

1. To sell spring coats

"It's not just the coat, it's what it must cover—that makes the coat-choice crucial this spring." The choices Vogue shows on pages 116 through 119 involve two spring coat silhouettes—
1. "casual and loose" to cover daytime dresses or suits—
2. "fitted and formal" to wear over clothes-of-little-bulk.

Window display (see sketch): two or more windows show greatcoats and fitted coats to cover spring dress and suit silhouettes. Mannequin in foreground wears one of the new coat silhouettes. Two or more mannequins in background wear dresses and suits that highlight the versatility of the featured coat.

2. To sell the bonnet-y look

This year's spring bonnets will *be* bonnets. "The bonnet-y look"—shown on pages 103 through 105 involves a pretty variety: tiny scoops to show a nice hairline, brow-level "platters," side-tipping hats. Most of them have over-the-face or under-the-chin veils (good insurance against the wind!). The "B" in the bonnet is for Beauty: two "new-kind-of-beauty" colours—porcelain pink, absinthe green. The bonnet's prettiest promise: to maintain March as the merry month of millinery, to tie in naturally with the new beauty in ready-to-wear and cosmetics.

Window display (see sketch): mannequin with back to window-front reviews a "picture gallery" of bonnet-y spring hats, silhouetted against a back-drop of black velvet. Hats are attached by wire to white baroque frames, which hang on scarlet ribbons.

3. To sell spring blouses

The blouses on pages 130 and 131 are typical of your spring stock, and are divided—as Vogue shows them—into two groups: 1. blouses "to wear with a suit" and 2. blouses "to make a costume when worn with day or dinner skirts."
This spring, costume-making separates may be an important part of every woman's wardrobe—and of your business. Give blouses their justifiably important place in promotion plans for advertisements and windows.

4. To sell young suits: spring firsts

Suits *are* firsts for junior wardrobes because a suit is usually the center of a clothes plan from spring to spring again. The suits on pages 134 through 137 are new spring versions of well-established suit shapes. This spring's three silhouettes for the young—1. tight top, full skirt—2. box jacket, straight skirt—3. the newly-softened tailored classic. They are shapes materialized in men's-wear, flannels, gabardines. Adapt these news-making junior silhouettes for window displays and newspaper advertisements; make these "young suits: spring firsts" in ready-to-wear sales.

5. To sell new-line foundations

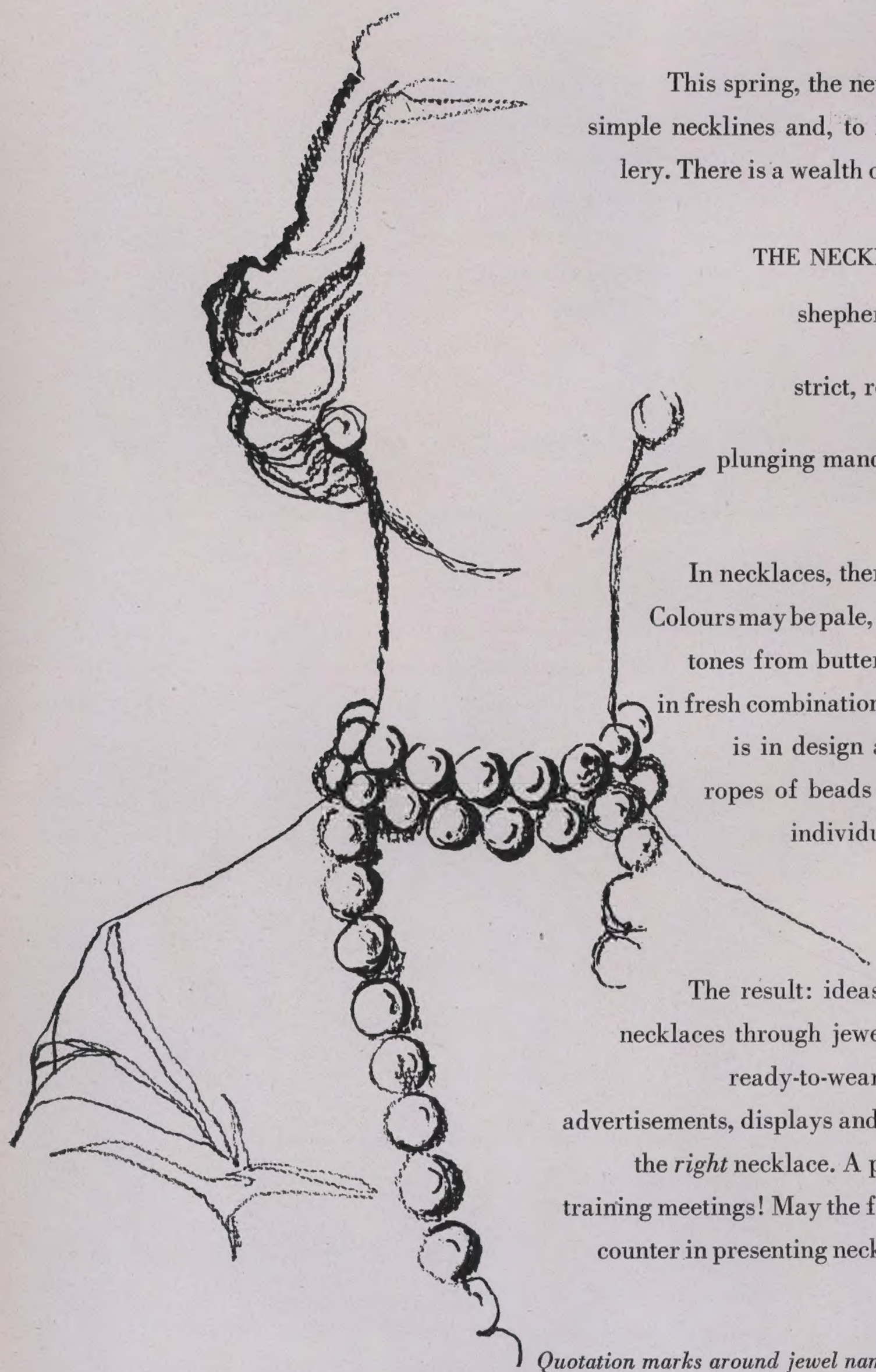
The now-established small-waisted silhouette should stimulate, this spring, the usual high pre-Easter corset sales. The "new line" is achieved (see page 125) by girdles that through ingenious design minimize a waistline—that incorporate the fine work of a waistliner, and "go on from there to make a smooth, round line at the hips."

Window display: shadow boxes—each displaying a waist-whittling foundation—a tape measure to point up the smaller waistlines. Mannequin in foreground may wear a camisole, petticoat, new pastel nylons.

6. And don't miss...

"Wardrobe Schemes" (pages 79 through 89): a fine philosophy for dressing with flair and individuality—"New-dimensional wool prints" (pages 100 and 101): sheer wool prints to wear this winter under furs and for a coatless spring—
"New fashion ideas from the East" (pages 122 and 123): a report of the Metropolitan Museum's exhibit of "modern derivatives from ancient sources"—
"A rainbow of stockings" (page 124): preview of shades of things to come—
"Paris Midseason" (pages 96 and 97): previewing the straight skirts of outstanding French designers—
And Vogue's February folio of "Designs for Dressmaking" (pages 110 through 115), important spring report for fabric, pattern and notion departments.

In the news: necklines, necklaces



This spring, the news centers in portrait prettiness—in simple necklines and, to highlight them, in important jewellery. There is a wealth of necklaces—a variety of necklines:

THE NECKLINE	THE NECKLACE
shepherdess	the choker worn high
strict, round	tassel ropes, collar-length beads, back interest
plunging mandarin	bibs and ropes worn inside

In necklaces, there is news in both colour and design. Colours may be pale, cool in stones and beads; may be taffy tones from butter to tortoise shell. Often the news is in fresh combinations of colours and/or beads. The news is in design and shape too—chokers are higher, ropes of beads become bibs, chains are twisted in individual ways, and there is an abundance of tassels, clusters and pendants.

The result: ideas for the jewellery department. Sell necklaces through jewellery advertising . . . in presenting ready-to-wear with neckline interest, in windows, advertisements, displays and fashion shows, remember to include the *right* necklace. A profitable, interesting theme for sales training meetings! May the following report be of help *behind* the counter in presenting necklines and necklaces *over* the counter.

Quotation marks around jewel names mean they're not as real as they look.

ALL PRICES QUOTED ARE WHOLESALE

Extra copies of this Trade Edition story are available at $1.00 for fifty, $2.00 for one hundred. Vogue Merchandising Service, 420 Lexington Avenue, New York City 17, N. Y.

SHERRY-COLOURED STONES

For shepherdess neckline: pendant and chain of pale "topaz." #1265, $78.00 doz.

JOLLÉ

389 Fifth Avenue, New York City

GREEN GLASS LEAVES

For décolletage: choker of white baroque "pearls," green leaves. #5067, $72.00 doz.

LA TAUSCA

411 Fifth Avenue, New York City

COLLAR OF RHINESTONES

For evening: clusters of rhinestones on rhinestone chain. #1151N, $150.00 doz.

GAY BEE

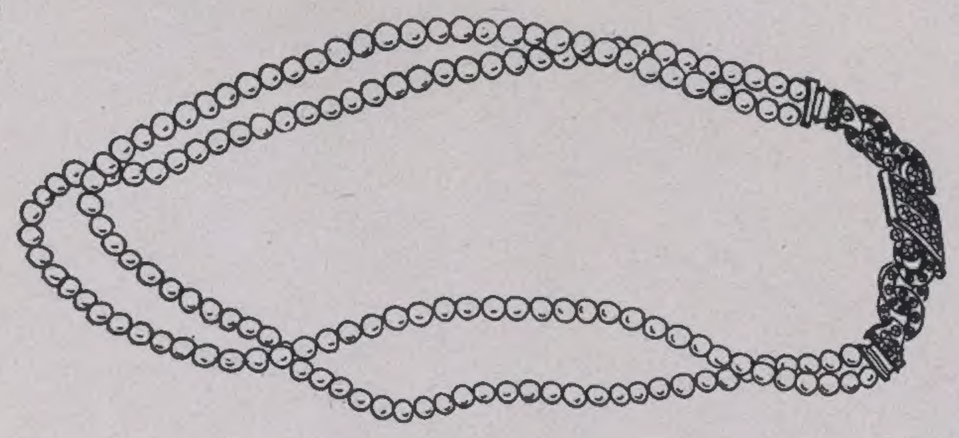
14 East 38th Street, New York City

PENDANT OF PEARLS

For fichu neckline: baroque "pearl" and rhinestone necklace. #100/245, $90.00 doz.

LEO GLASS

389 Fifth Avenue, New York City



RHINESTONES AND "PEARLS"

For bare neckline: double-strand "pearls," rhinestone bar. #756N, $20.00 each.

DE ROSA

404 Fourth Avenue, New York City

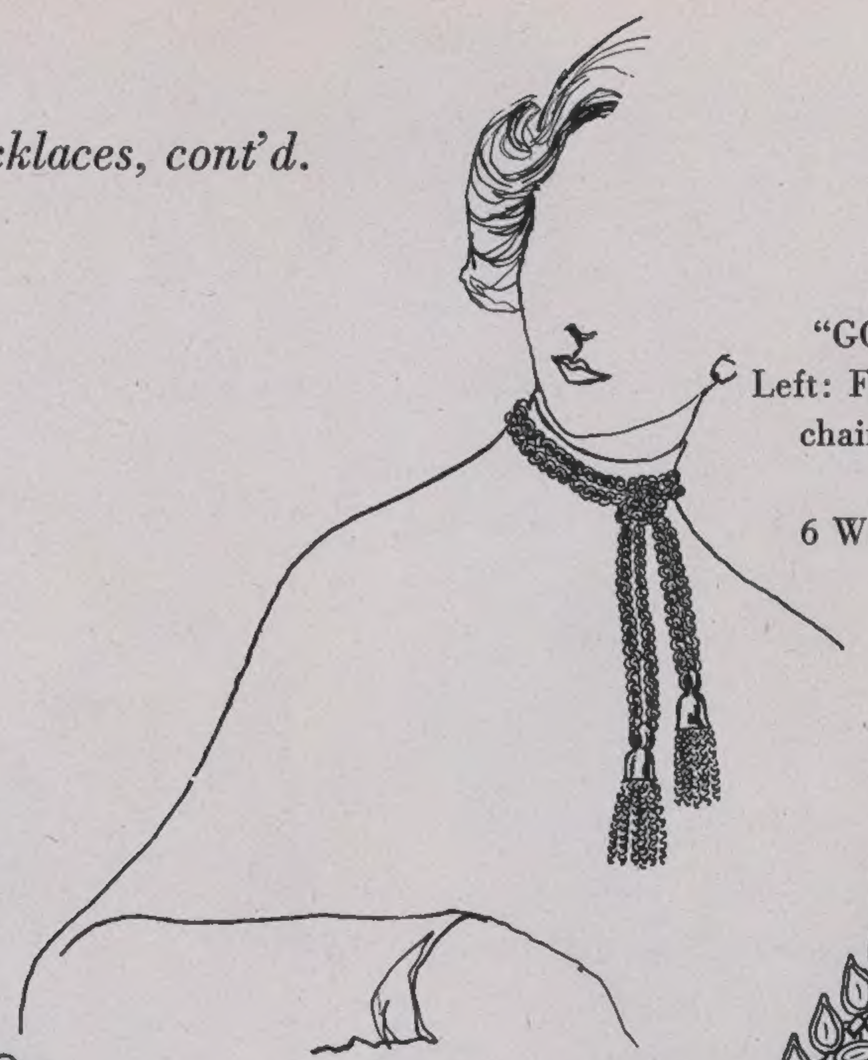
IMPORTANT COLOUR

For shepherdess neckline: pinky-mauve stones and rhinestones. #1299, $40.00 each.

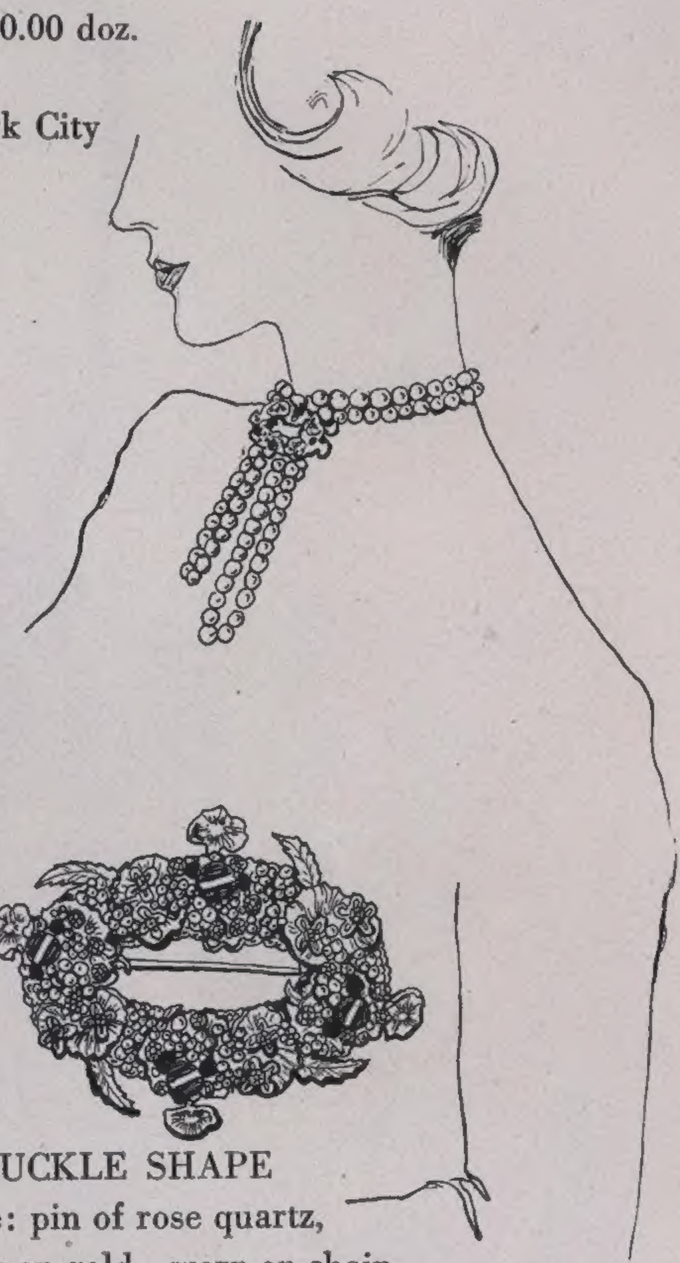
MAZER BROTHERS

20 West 33rd Street, New York City

Necklines, necklaces, cont'd.

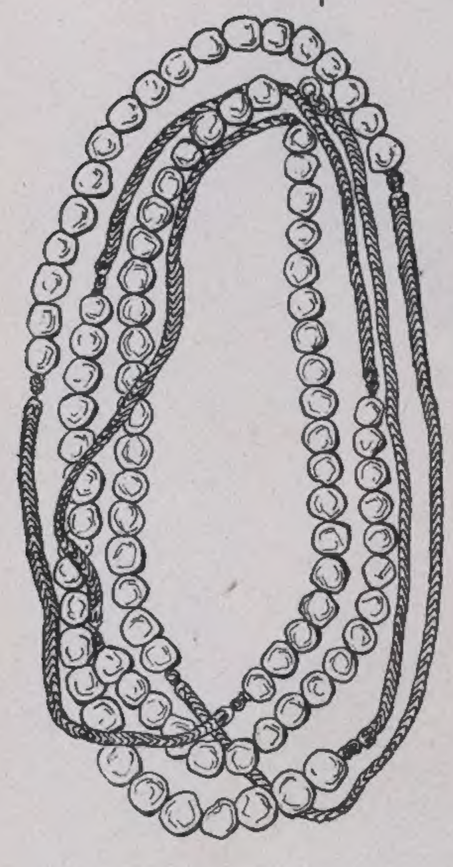


"GOLD" FRINGED TASSELS
Left: For round neckline: mediaeval chain with tassels. #4191, $60.00 doz.
MONET
6 West 32nd Street, New York City

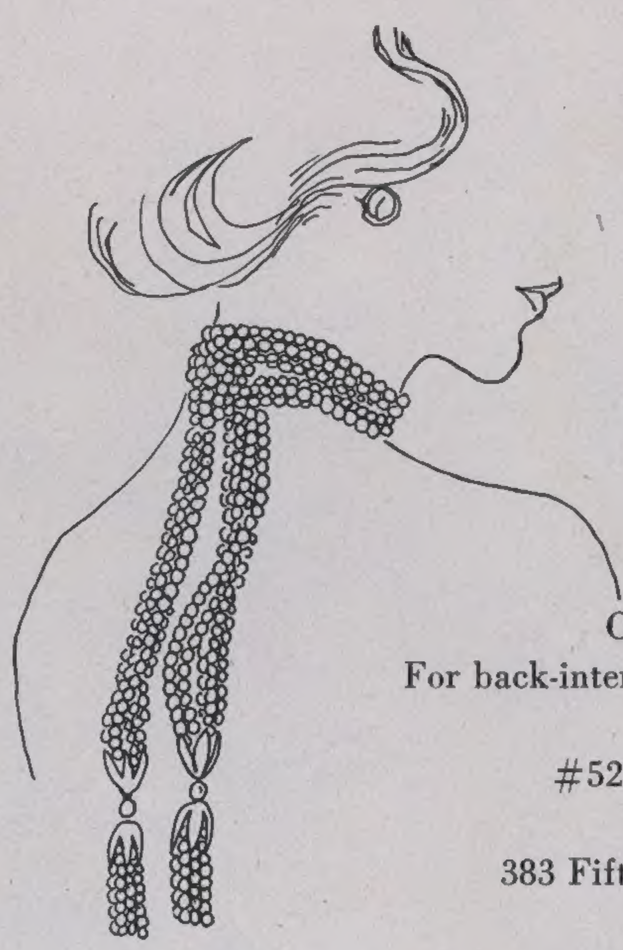


BLUE OPAQUE LEAVES
Right: For tight neckline: choker of light glass leaves, worn high. #5637, $6.25 each.
TRIFARI
377 Fifth Avenue, New York City

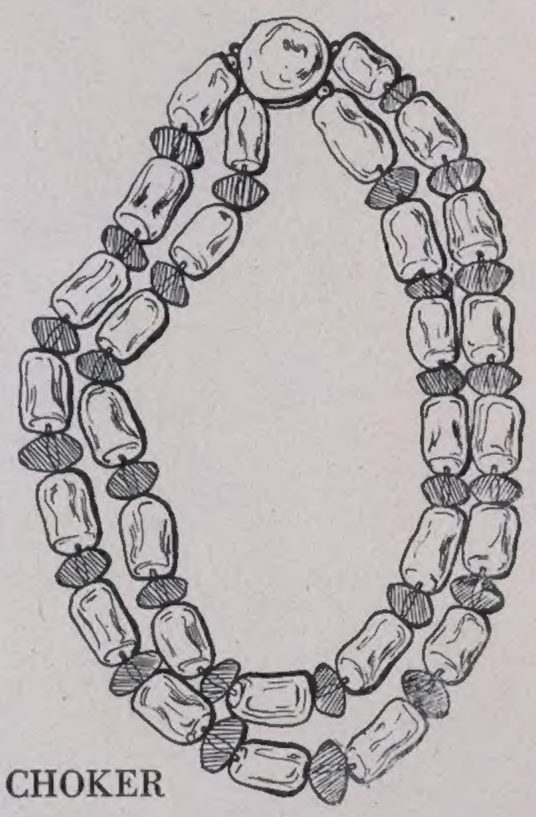
SHOE-BUCKLE SHAPE
For jewellery neckline: pin of rose quartz, "pearls," rhinestones on gold—worn on chain of rose-quartz beads. Pin, #714/15, $22.50 each; necklace, #100/1x, $12.50 each.
MIRIAM HASKELL
392 Fifth Avenue, New York City



PEARLS AND GOLD
For round neckline: chain of "pearls and gold." #4023, $10.00 each.
VOGUE JEWELRY
126 West 46th Street, New York City



CREAMY "AMBER" BEADS
For back-interest: 5-strand rope, ending in two tassels. #5239, $150.00 doz.
WEINRICH BROTHERS
383 Fifth Avenue, New York City

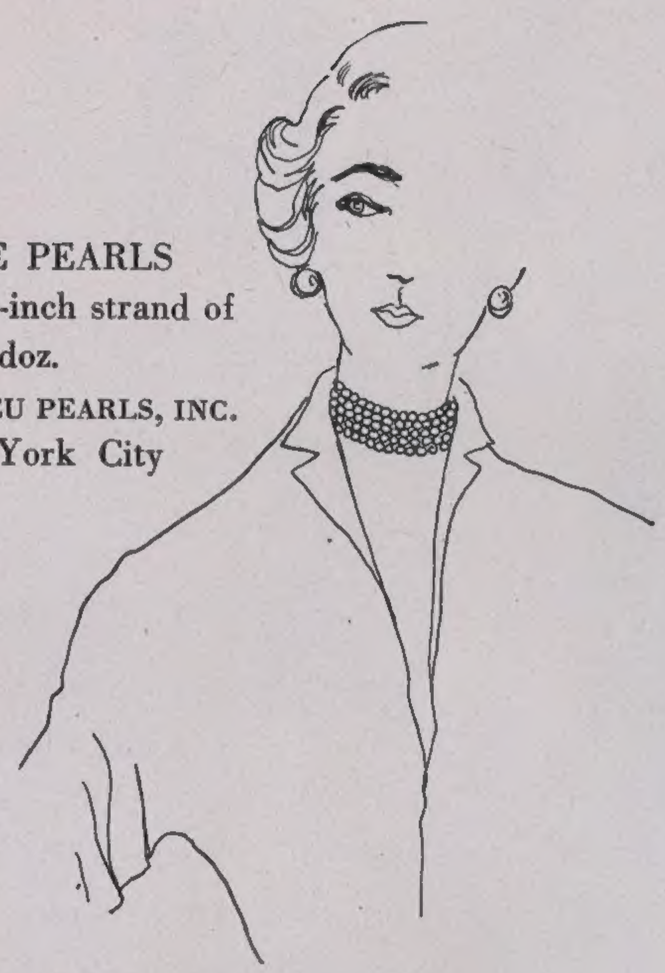


CHUNKY CHOKER
For simple neckline: baroque "pearls," green glass beads. #702, $72.00 doz.
RICE-WEINER
366 Fifth Avenue, New York City

NECKLACE OF SHIELDS
For strict round neckline: gold-finished sterling necklace, worn with baroque "pearls." Also good on bare neck. Shield necklace, #1123/18, $22.50 each.
NAPIER
389 Fifth Avenue, New York City
Baroque "pearls," #C634, $30.00 doz.
D. LISNER
303 Fifth Avenue, New York City

and Tiaras . . .

spring headlines



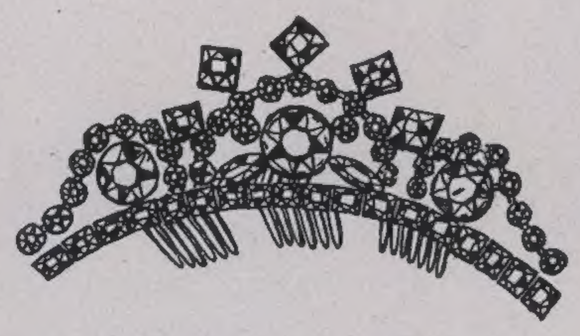
ABSINTHE PEARLS
For plunging neckline: 60-inch strand of pale green "pearls." #3369, $48.00 doz.
RICHELIEU PEARLS, INC.
389 Fifth Avenue, New York City

COLOURFUL AS WAMPUM
For simple, V-neckline: 60-inch rope of many coloured beads. #4063N, $5.00 each.
CASTLECLIFF
366 Fifth Avenue, New York City

DARK TAFFY
For close V-décolletage: rope of large "tortoise-shell" beads.
#901/60, $54.00 doz.
DALSHEIM
389 Fifth Avenue, New York City

PERSIAN PATTERN
For mandarin neckline: chalky double-strand metal beads. #2000/12, $24.00 doz.
CORO
47 West 34th Street, New York City

RHINESTONE TIARA
Geometrically simple design, excellent for new short hair. #R4830, $9.00 each.
D. LISNER
303 Fifth Avenue, New York City



SYMBOL OF ELEGANCE
Brief tiara of large brilliants in rhodium, held by small combs. #1196, $18.50 each.
HATTIE CARNEGIE
711 Fifth Avenue, New York City

THE "PRINCESS" LOOK
The rhinestone tiara—most elegant revival—this one: simple, effective.
#3/750X, $90.00 doz.
BEN-HUR PRODUCTS, INC.
302 Fifth Avenue, New York City

To sell fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards:

RELEASE DATE: February 15, East and West of the Mississippi

. . . to sell Colour

VOGUE SAYS: "Emphasis on pink"
VOGUE SAYS: "New pink: pale-to-beige"
VOGUE SAYS: "Smoke grey: late-day news"
VOGUE SAYS: "The new pink is putty pink"
VOGUE SAYS: "New print: stained glass colours"

. . . to sell Coats

VOGUE SAYS: "Casual, loose coat over a suit"
VOGUE SAYS: "Spring coat: casual, loose"
VOGUE SAYS: "Soft, fitted coat: formal life"
VOGUE SAYS: "Tweed greatcoat: suit and dress covering"
VOGUE SAYS: "Pretty afternoon coat: over soft, bulkless clothes"

. . . to sell Young Fashions

VOGUE SAYS: "Fitted coat: young slip of a figure"
VOGUE SAYS: "Young spring natural: tailored suit"
VOGUE SAYS: "Young spring first: box top suit"
VOGUE SAYS: "Young spring first: town tailored suit"
VOGUE SAYS: "Young suit classic: full skirt, tight top"

. . . to sell Spring Bonnets

VOGUE SAYS: "Spring bonnet: pink porcelain look"
VOGUE SAYS: "Wear an absinthe green bonnet for accent"
VOGUE SAYS: "Spring bonnet: pure Watteau"
VOGUE SAYS: "The bonnet: worn straight, shades your brow"

. . . to sell Dresses

VOGUE SAYS: "Sheer wool: new-classic shape"
VOGUE SAYS: "Dinner dress: ankle-high taffeta"
VOGUE SAYS: "Past five: smoke grey taffeta"

. . . to sell Blouses

VOGUE SAYS: "Blouse and skirt scheme: variable way of dressing"
VOGUE SAYS: "Dinner scheme: lace blouse, satin skirt"
VOGUE SAYS: "Feminine blouse: good suit company"
VOGUE SAYS: "Suit blouse: necessary corollary"
VOGUE SAYS: "Blouses can make a costume"

These new "VOGUE SAYS" *cards may be ordered without charge!*

VOGUE SAYS: "WEAR ABSINTHE GREEN FOR ACCENT"
☐ window cards ☐ counter cards

VOGUE SAYS: "GENTLY-MANNERED GREATCOAT: IN TOWN OR OUT"
☐ window cards ☐ floor cards

VOGUE SAYS: "SPRING COAT: FITTED AND FORMAL"
☐ window cards ☐ floor cards

VOGUE SAYS: "THE YOUNG PINK COATS ARE COMING"
☐ window cards ☐ floor cards

VOGUE SAYS: "A BONNET-Y LOOK: TILTED AND TIED"
☐ window cards ☐ counter cards

VOGUE SAYS: "WEAR A WOOL PRINT ON THROUGH SPRING"
☐ window cards ☐ floor cards

VOGUE SAYS: "FINISHED PRODUCT: FINE BLOUSE, DINNER SKIRT"
☐ window cards ☐ floor cards

Check the number of each card wanted and mail this coupon (2/15)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

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TO POINTS OUTSIDE CANADA, U.S.A. AND POSSESSIONS:
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The best shoes you can buy are the best buy!

DELMAN

picks the new fruit
of the shoe-tree—

Avocado Green

a mellow tone as tempting as the green flesh
of ripe, perfect alligator pears,
and presents it in a spring series
of fine suede shoes, these among them.

This beautiful new shade is at its fashionable best worn with soft spring grays and with such chic, delicate tints as parchment, beige, pale maize, and the lightest greens.

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

Spring Harmony

in VANETTE'S new color tones

You'll make beautiful music this Spring with VANETTE'S new colors:

Rhythm . . . Swing . . . Harmony . . . Melody . . . The exclusive VANTONE finish adds beauty . . . longer life. *Three editions*: LONG . . . IN BETWEEN . . . SHORT . . . to hug your ankles, flatter your lovely legs. VANETTE NYLONS *really fit!*

Vanette

HOSIERY OF EXQUISITE LOVELINESS

Dallas

avedon

this spring,

the dress suit is not only seen but heard . . .

as done here for us by Morris Kraus

perfectionist's blending of smooth fine

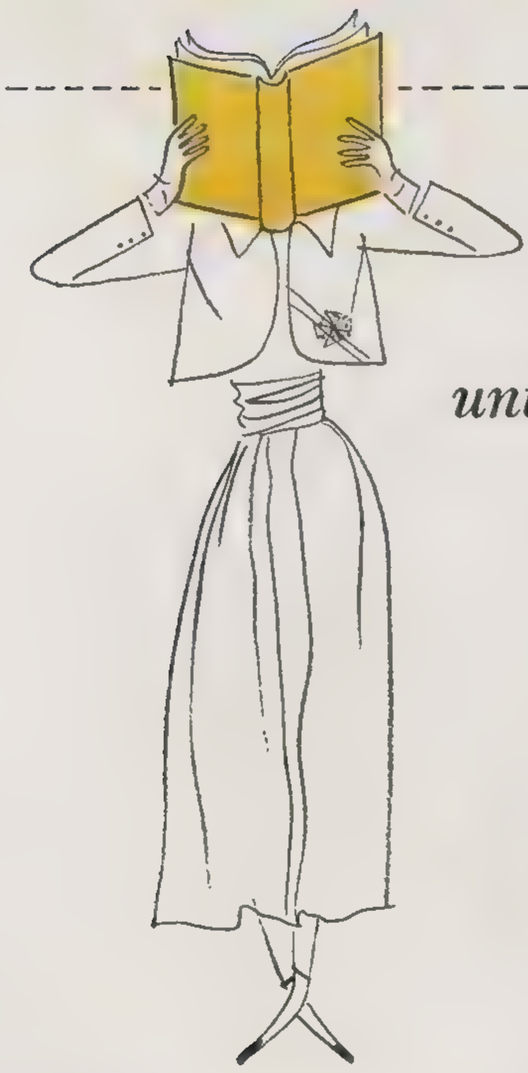
wool and crisp pure silk taffeta . . .

Bonwit Teller

new york
boston
white plains
palm beach

modeled against our new decor . . . fitting background for beautiful clothes

Something's missing



until you add a DOBBS

Young Hat

Available at fine stores everywhere

*Dobbs Bowler, 16.95**

*Dobbs Double Talk, 16.95**

*Dobbs Scamp, 12.95**

Dobbs Hat Shop, Park Avenue at 53rd Street, New York 22, N. Y.

**Light colors slightly higher*

THE NEW BOLERO SUIT . . . with softer lines, narrower shoulders, a full circle of skirt detailed with cobweb tucking.
Navy or black with a white rayon crepe blouse. Sizes 10 to 16, at 125.00 *Altman misses' dresses, third floor*

B. ALTMAN & CO. FIFTH AVENUE

Vogue
February 15th, 1948

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Vol. 111, No. 3
Whole No. 1803

I. Magnin California. Seattle

Horst—Vogue Studios

Casual perfection of Nettie Rosenstein's infinitely wearable two-piecer in vibrant pure silk shantung

of course at Seidenbach's *Tulsa, Oklahoma*

SKETCHED AT LORD & TAYLOR, SIXTH FLOOR

See, its your formula... designed just for you.

Your face powder is designed exclusively for you with colors to match . . . to highlight your very own skintone . . . to include your fashion preferences when it is made-to-order right before your eyes by **Charles of the Ritz**

FROM THE LOOMS OF *Lonsdale* . . .

HEAVENLY CHAMBRAYS

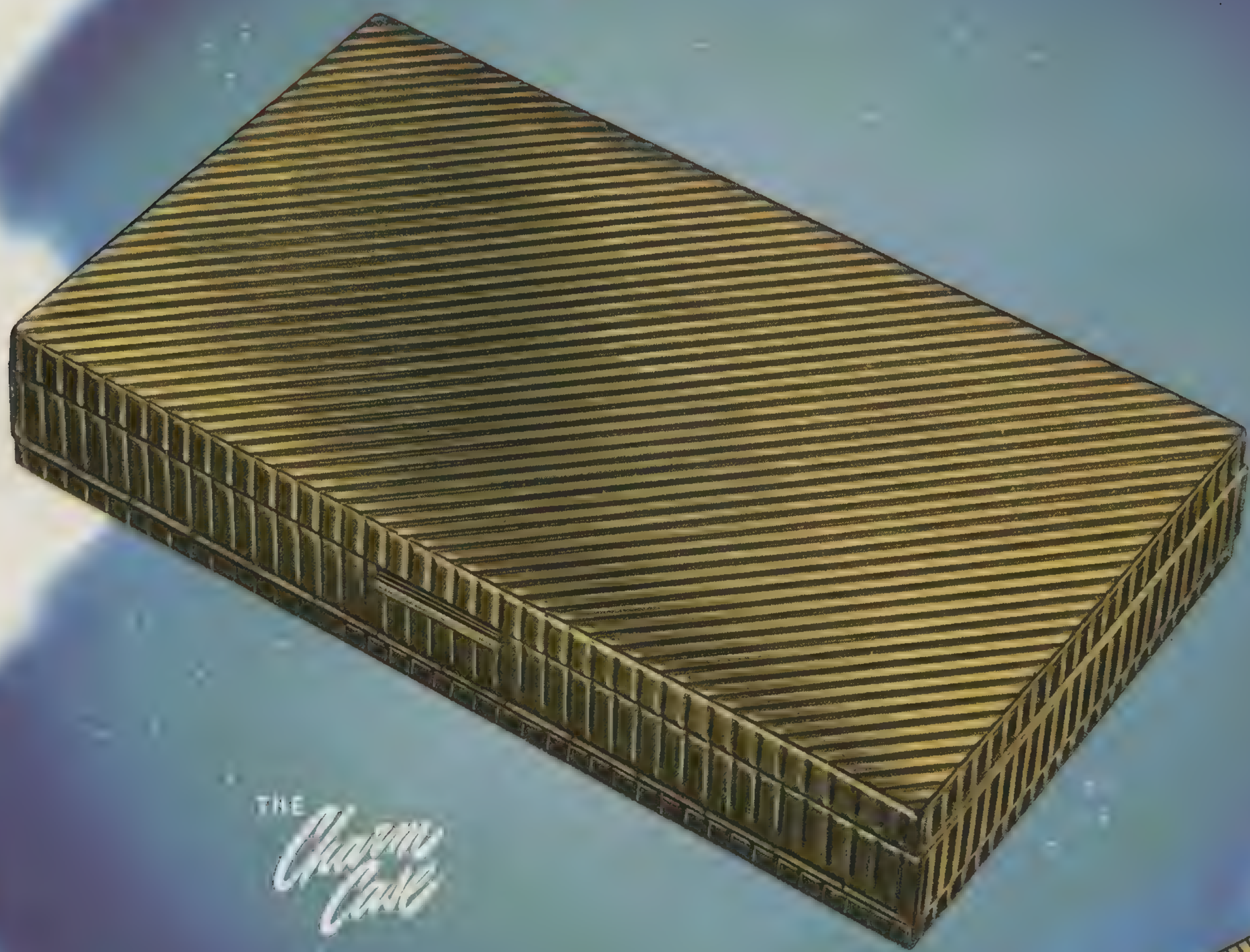
IN NEW-HORIZON HUES

Ready for a change of scene...new color cues...a fresh point of view on South-going fashions? Then, look to Lonsdale ...for the finest combed cotton chambrays...for exciting American-designer silhouettes. Look to Lonsdale, too, for Quality, Wear and Beauty in every yard

LONSDALE COMPANY • 50 South Main Street, Providence 1, R. I. • 55 Worth Street, New York 13, N. Y.

of these closely woven, softly lustrous chambrays that take their vat-dyed, fast colors from the sea, sky and landscape on your holiday horizon. Count on Lonsdale's Sanforize finish to protect these exquisite chambrays from shrinking more than a tiny 1%.

Evans Cigarette



THE *Chaser Case*

Fitted case contains lipstick holder, powder puff, leak-proof powder well and Lucite comb on one side. Other side holds 14 cigarettes. About $25 plus Federal Tax.

© EVANS CASE COMPANY
New York City • No. Attleboro, Mass.

COMPACTS • FITTED HANDBAGS • CIGARETTE CASES • AUTOMATIC LIGHTERS

Stroock
America's Most Distinguished Woolens
For those who know and love fine tweed:
Stroock blend of wool and alpaca . . . soft,
supple and infinitely beautiful. At leading
stores or write 404 Fifth Avenue, New York 18.

JO COPELAND cocktail dress.
Moorish print on
amberlight pure silk crepe.
ONONDAGA SILK CO., Inc., 1412 Broadway, New York City

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

MANGONE MASTERPIECE IN GABARDINE.

TONI FRISSELL

Above and opposite: →
Spring mood, spring navy . . . Maurice Rentner's sweetly-shaped "little" suit reflects all the gentle graces of the season. Hat and gloves by John Frederics.

PHOTOGRAPH BY HORST

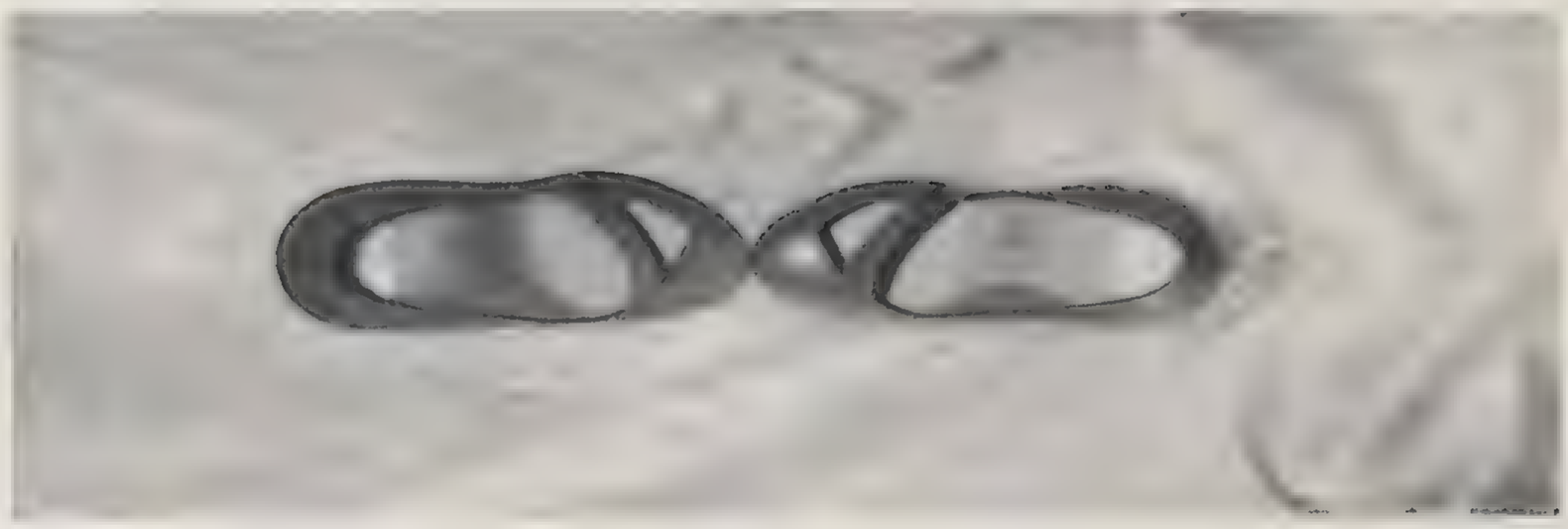
Thalhimers
Richmond
Over A Century In Virginia
This important suit
by Hattie Carnegie.

Filene's NEW French Shops

BOSTON

MORRIS KRAUS *adds the staccato rustle of rayon taffeta to the gentle lady look of your new wool town coat . . . the skirt cut pirouette full, the waistline hand-span small.*

as we see it



The new pump for this spring's suit is "Cover Girl"—open in effect but with fully clad toe and heel. Green, blue, red or black calf; Balenciaga suède.

PANDORA FOOTWEAR

the
HALLE BROS. co.
CLEVELAND, OHIO | CANTON, OHIO
ERIE, PENNA

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Pattullo Original Naturally at Hinelhoch's Detroit

Coats with dash and daring. The pea jacket flashed with silvery buttons . . . the long coat cut to wrap well around you. Both, hand-tailored by Harry-Williams, Ltd. of Stroock's Hopsack in brilliant, bound-for-spring colors. Both, sizes 10 to 18. Pea jacket, about $60.00. Long coat, about $70.00. Duchess acetate rayon lined. At one fine store in most cities or write:

HATS BY CHANDA

Harry-Williams, Ltd.

A department of Grossman & Spiegel, Inc., 512 Seventh Ave., New York 18

...many strands
of jeweled baroques...
D. Lisner & Co.
Fashion Jewelry

ALL THE THINGS YOU ARE THIS SPRING caught by **CAPRI** . . . in the mood of beauty, tender, elegant, ever-so-feminine . . . azure-blue gabardine suit . . . its sky-wide skirt handsomely pleated, $125 . . .

crowned with Sally Victor's violet-time coif . . . *all* planned for you by

the **BROADWAY**
Southern California

LOS ANGELES • HOLLYWOOD • PASADENA • CRENSHAW

PHOTOGRAPHED AT JOHN-FREDERICS BY RAWLINGS

LA TAUSCA PEARLS

Enka Rayon

Adele Simpson afternoon dress with pirouetting skirt
in a Bourget print woven with Enka Rayon.
Bonwit Teller, New York • Ransohoffs, San Francisco
Bullock's-Wilshire, Los Angeles • Burdine's, Miami
American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.

She draws sparkling illustrations

LAURA JEAN ALLEN, talented young artist, draws for smart fashion magazines. It's colorful career girls like Laura who inspired the creation of TWENTY-ONES. She is pictured here wearing "NYMPH."

you'll draw admiring glances in Twenty-Ones

EXCITING FOOTWEAR

Eager approval will follow you wherever you go in TWENTY-ONES. For they are the high fashion shoes styled to delight the young woman who knows her fashions. Here are just four—typical of TWENTY-ONES' Spring collection of new styles and new colors. The name is proudly stamped in gold in every pair. From $10.95.

BARRETT SHOE CO., DIVISION OF GENERAL SHOE CORPORATION, NASHVILLE, TENN.

more than a classic...
because it's a
'BOTANY'* Brand
Flannel Robe
Classic simplicity of design is combined with superb 100% virgin wool "Botany" Brand Flannel in this daintily feminine yet utterly practical robe. Its tailored perfection features single stitch construction, Botany's patented anchor sash, and a handy button-up-at-the-neck feature that combines with the warmth-without-weight flannel for cozy comfort.
In Wine, Navy, Poppy Red, Aqua, Copen, Dusty Rose and Royal Blue. Sizes 10-20 $19.95, sizes 40-44 $21.50.
Have you tried "Botany" Brand Lanolin Cosmetics? They're micro-filtered for lovely satin-smoothness. Ask your favorite cosmetic dealer.
BOTANY MILLS, Inc., Passaic, N. J. Worsteds and Woolens for Women's, Children's and Infants' Wear
No-Dye-Lot Yarns
†Certified Fabrics for Home Sewing • Ties
Robes • Mufflers • Socks
Men's Sportswear
"Botany" Brand 500 Men's Clothing
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The Dayton Company
Coal Room
Minneapolis
Mungoni's winged cape coat
in silk taffeta

Queen Quality

SHOES

Visions of Loveliness

There's more than meets the eye in lovely, styleful Queen Quality Shoes. Fine materials and expert workmanship assure supreme quality that means full value and longer lasting smartness.

FAVORED FOOTWEAR OF
HER MAJESTY "QUEEN FOR A DAY"
MUTUAL NETWORK

Queen Quality SHOES

QUEEN QUALITY SHOE CO. • DIV: INTERNATIONAL SHOE COMPANY • ST. LOUIS

Curve-conscious suit in worsted crepe. French-designed back-interest suede belt. About $70 at better stores. Or write Lilli Ann, 973 Market Street, San Francisco 3.

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can anything be!
take this new Jantzen pull-on...it slims you,
trims you, smooths you, soothes you...gives you
the lines you need for now-a-day clothes...the rhythm
you need for now-a-day living. It's a light little job in
Jantzen special elastic petti-point...weighs less than
four ounces, has the marvelous Jantzen de-inching
knitted top and bottom, fits like a dream, washes
as easily as your skin. This panty-girdle is 5.95...
girdle like it or brief panty-girdle 5.00...at most stores.
Jantzen®
a wonderful foundation
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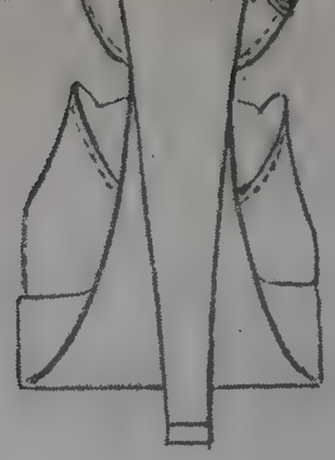
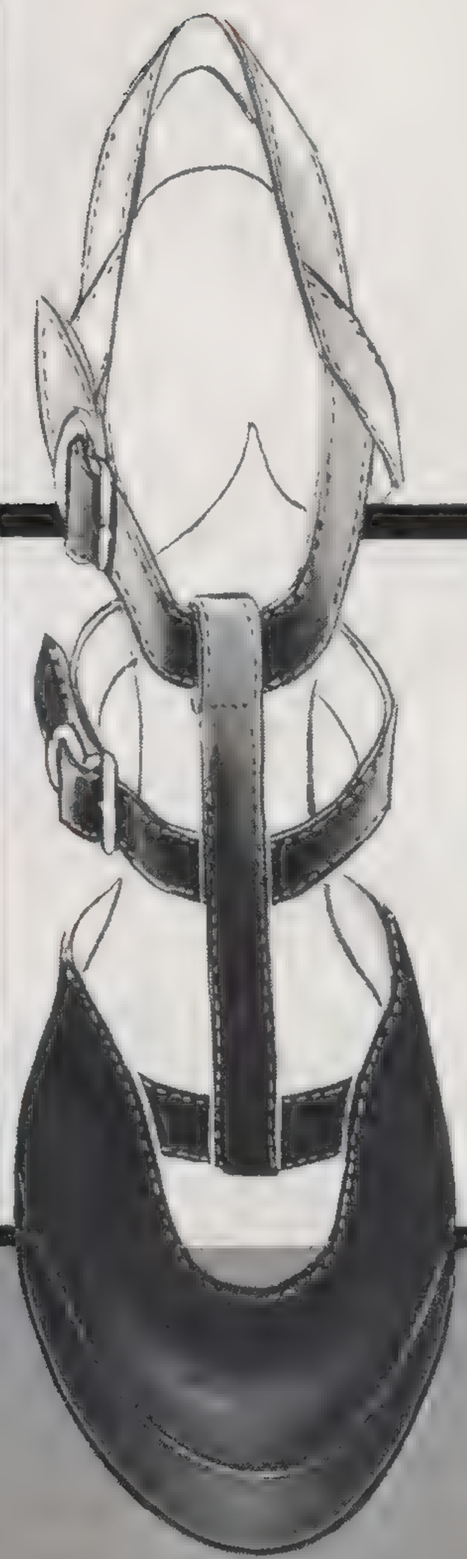


Pandora

Pandora



Pandora

I LIVE IN CALIFORNIA

AND MY "BOOTELETTES" BY PANDORA ARE MY ACCOMPANISTS AT EVERY IMPORTANT OCCASION, I FIND THEM AT ONLY ONE PLACE IN LOS ANGELES

MAY CO. LOS ANGELES

PICTURE SHEEP grazing on a sunny slope. That's the beginning of this important fashion story. But it takes the master craftsmen of the British Isles to convert their wool into such fine luxurious fabrics as these internationally-known Jaeger woolens. Back again in the famously tailored, simple clothes that suit the American woman so well.

JAEGER

LONDON · NEW YORK · MONTREAL

there's a store in the south that is making fashion history . . .

tender as a new leaf . . . *Nettie Rosenstein's pure silk print, with a warm wool jacket that vibrates the intense color of a nasturtium. The blossoms are a breath lighter on creamy ground.*

Flowers by Irene Hayes.

J.P.Allen

Peachtree Street · Atlanta

Palter DeLiso

the mark of

couturier

shoes

In the Shoe Salon

Marshall Field & Co.,

CHICAGO

Swansdown says wrap it for elegance or wear it free. Very new, very beautiful with its deep scrolled collar. Of FORSTMANN 100% virgin wool. Sizes 10 to 18. About $69. At one leading store in your city.

The House of Swansdown, 500 Seventh Ave., New York 18. Morris W. Haft & Brothers, Inc.

the shoe with the beautiful fit *
The kind of quality and style you like to wear, at the levelheaded prices you don't mind paying. Naturalizer Division, Brown Shoe Company, St. Louis.
7.95 to 11.95
Naturalizer ®
* looks good from any angle

She's the perfect American type 5 feet 5 or less

P.A.T. SIZES Perfect American Type
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The Swinging Bell Suit...to ring in this new season, to ring out the praises of the Perfect American Type. Pacific's pure worsted Verdona. Misses' sizes 10 to 16. At leading stores.

Mandelbaum 512 SEVENTH AVENUE · NEW YORK 18

HAT BY LILLY DACHE • SUIT BY HERBERT SONDHEIM

True navy . . . subtle greige. Spring color harmony in a fine dressmaker cloth by Hockanum . . . makers of woolens of beauty, quality and lasting wear.

HOCKANUM Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

BUTTONS SING A SPRING SONG!

Beautiful buttons to harmonize with the season's note of elegance—beautiful, beautiful B.G.E. Originales to set off your new spring clothes. There's a wonderful color collection from which to make your choice—brilliant jewel-studded metals—enchanting plastics enriched with gold beadings and chased-gold inlay—glowing translucent plastics—lustrous metals. See the entire B.G.E. array at your favorite fine store.

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REG. U.S. PAT. OFF.

"Buttons, buckles and clips in original designs"

REPLACEMENT OR REFUND OF MONEY Guaranteed by Good Housekeeping IF NOT AS ADVERTISED THEREIN

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Paul D'ome

DRESS BY RAUCH BROS.

Woven with Celanese rayon yarn

faille *Caprice* by Verney

. . . discriminating choice for a dress that transcends the seasons and lends grace and dignity to every exacting occasion.

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Jacqueline

designed by WOHL

GREEN takes the limelight . . . steps up the fashion pace of any costume, hour or occasion . . . in these sky-heeled, highly polished Green calfskins. Jubilantly they enliven your prints or plains, now for the come-alive season! 7.95 to 9.95

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Barbara Lee BLOUSES BY

Alexandre Grand OF PARIS

Elegance over coffee or cocktails . . . blouses sculptured of soft draping rayon faille. Black, Brown, Navy, White and Spring Pastels. Sizes 38 to 44.

Left, about $11; *Center*, about $11; *Right*, about $14.

All prices slightly higher west of the Rockies.

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Indianapolis, Indiana.....L. S. Ayres & Co.
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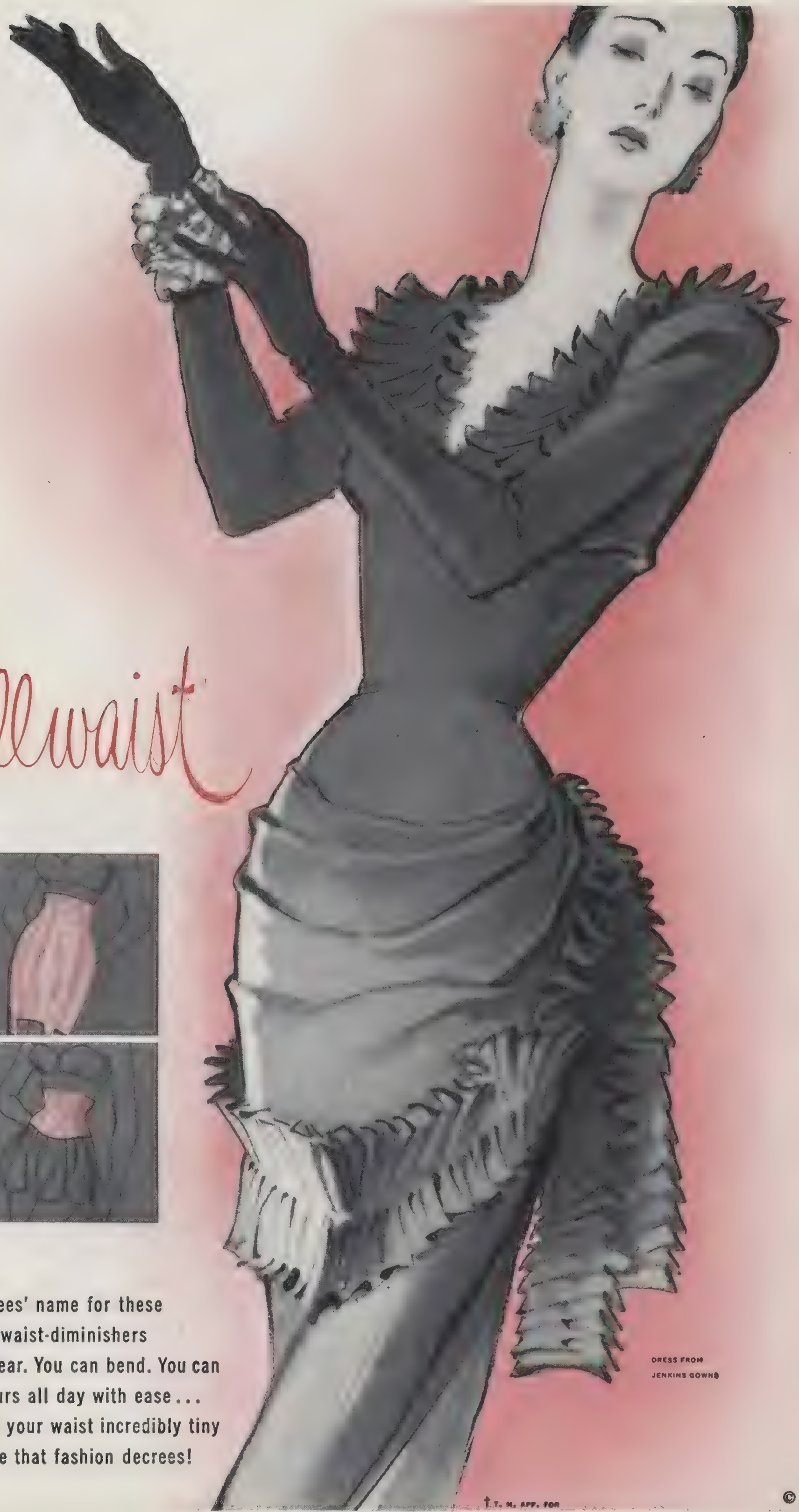
Alexandre Grand blouses are also sold at fine fashion stores elsewhere. Write for the name of store nearest you.

HELAINE SPORTSWEAR, Inc., 491 Seventh Avenue, N.Y.C.



Smallwaist

Flexees

"Smallwaist", Flexees' name for these heavenly, new waist-diminishers ... so pleasant to wear. You can bend. You can breathe. You can wear yours all day with ease ... your hips prettily curved, your waist incredibly tiny ... precisely the figure that fashion decrees!

DRESS FROM JENKINS GOWNS

T. M. APP. FOR

© 1947

FLEXEES — "WORLD'S LOVELIEST FOUNDATIONS"

This year make a beauty of yourself

The trick is . . . the most feminine clothes you've worn in years . . . the most come-hither complexion you've ever had. For this is the time of the pretty woman. Discarded—make-shift cosmetic habits. Rediscovered—the marvelous Luxuria-care that Harriet Hubbard Ayer so carefully plans for you.

★ Start flawless complexion care with frequent, thorough Luxuria cleansing. 1.00*, 2.25*, 3.50*.

★ Follow with vitalizing Skin Lotion to keep pores tending to business. 1.00*, 1.75*.

★ At bedtime, smooth on Beautifying Face Cream for the pretty-as-porcelain look. 1.00*, 1.75*, 4.50*. *Plus Tax

Result—You didn't know you were such a beauty!

HARRIET HUBBARD Ayer

LUXURIA LENGTHENS YOUR LOVELIEST HOURS

Jaunty Junior
Minimum coat, maximum appeal . . . a series of curves from collar to hipline. In a velvety pure wool suede. Sizes 7 to 15. About $45. At one leading store in your city. Jaunty Junior, 500 7th Avenue, New York 18. Morris W. Haft & Brothers, Inc.

for joy underfoot . . .

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Follow spring around the corner
on happy, dancing feet.
Here is blissful comfort
in enchanting guise . . .
beautifully styled footwear . . .
expertly designed to *fit*
at heel . . . *and* toe . . . *and* instep.
Versatile footwear . . .
to work in . . . play in . . . *live* in!
No mail orders, please, but write—
we'll send the name of your nearest store.

$9.95 - $10.95
(a few styles higher)

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FOOT REST
SHOES
VERIFLEXIBLE

THE KRIPPENDORF-DITTMANN CO., CINCINNATI 2, OHIO

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for form

Firestone Contro ELASTIC YARN for fit

for freedom

Perfect form and grace when you move because Contro has multiple molding power.

Restful freedom yet your figure holds trim because Contro is famous for fitting comfort.

Fit that makes every action easy because Contro has such stretch and spring-back.

Firestone

*Contro**

the quality elastic

It's the vitality of the Contro quality elastic in a girdle that keeps your figure trim and graceful.

Dancing or dusting, it moves with you yet holds your contour firm. It keeps its shape—and yours—even after countless washings because Contro is the only elastic vitalized with Vitalin, the magic rubber vitamin!

Count on Contro for form, for fit, for freedom. Look for the Contro label in beautiful fitting fashions . . . in girdles, lingerie, sportswear, shoes.

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Relax in the sun—dance in the starlight. Navy, black, or brown in butcher type rayon. 12-20. Under $13.00 in the McKettrick Department at fine stores . . . everywhere.

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McKettrick Classics

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As individual as your own signature. "Jacqueline Jr."
is the name for flats that dare to be different.
Fine suedes, calfskins, in potent colors . . . in styles
whose wardrobe possibilities range from casual to formal.
For you, the girl who knows her fashions . . . and her values . . .

$7.95 to $9.95

Jacqueline Jr.
designed by WOHL

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

Portrait of Miss Cynthia McAdoo, daughter of Mrs. Tackaberry McAdoo of New York, painted by the distinguished artist, John Carroll, who is represented in the Whitney Museum in New York, the Los Angeles Museum, the Pennsylvania Academy; also in Boston, Omaha, Indianapolis and Toledo.

Beauty Basics...

...for a portrait-smooth and lovely skin

Make the Dorothy Gray secret of loveliness your own . . . it's as simple as 1, 2, 3 . . . first, gentle, thorough cleansing, so essential for a young-looking, radiant skin . . . then refreshing stimulation . . . finally, the important lubrication to help keep the skin supple, ward off fine lines due to dry skin. Only a few moments daily will accomplish a fresher, softer, brighter complexion, a really lovelier You. Beauty Basics guard you against Winter—make you prettier for Spring.

1. CLEANSE.... FOR DRY SKIN... Dry-Skin Cleanser, $1 to $4
FOR NORMAL SKIN... Salon Cold Cream, $1 to $4
FOR OILY SKIN... Liquefying Cleansing Cream, $1 to $3.50

2. STIMULATE.. FOR DRY OR NORMAL SKINS... Orange Flower Skin Lotion, $1 to $3.75
FOR OILY SKIN... Texture Lotion, $1 to $3.75

3. LUBRICATE.. FOR DRY OR NORMAL SKINS... Special Dry-Skin Mixture, $2.25 to $8
FOR OILY SKIN... Suppling Cream, $1 to $2.75 *(All prices plus tax)*

Dorothy Gray

PAGANO—SIMSON

"Bon Voyage!"

...Your boon companion, this adaptable, casual wrap coat of luxurious Merrimack Hollow-Cut Velveteen. You'll love the cameo-like wale, the lush-pile texture, the breathtaking colors of this fabulous fabric. Wear it for travel, for spring — town and country, for summer resort wear.

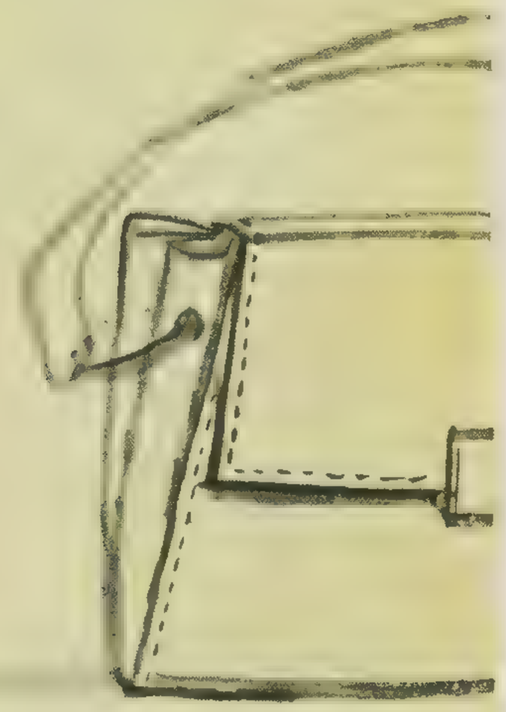
MERRIMACK MFG. CO., INC., (1946), 1450 BROADWAY, NEW YORK, N.Y.

VERY EASY, VERY ENGLISH BY IZOD OF LONDON

Typically Izod and brilliant examples of the fine worsted fabrics you'll find in his famous Blackwell Hall collection, inspired by the greatest woolen exchange of all times. The suit embodies fashion's finest features . . . the cape is fired with a scarlet lining. At leading stores or write David Crystal, Inc., 498 Seventh Avenue, New York 18, N. Y.

Never a dull moment in party-pretty patents . . . BY GOLD CROSS

Such sparkling companions for that two-for-cocktails mood.
Such dreamy little dears to completely be-dazzle your
"Man of the Hour" . . . any hour. Every lovely style
Fit-Tested for a bright, *tireless,*
ready-to-go-and-go step—even after a busy day.
Famous Gold Cross budget-wise value, too.



Make a career of youth . . . in beautiful

GOLD RED CROSS SHOES

America's Unchallenged Shoe Value
Illustrated top to bottom
The Cocktail Anklet
The Pristine
The Sonata

The United States Shoe Corp., Cincinnati, O. Gold Cross Shoes are manufactured and distributed in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" Ltd., in South Africa by Eddels (S. A.), Ltd.

Her hat by Chanda

The good judgment of well-dressed men, who have long put these fine fabrics first, is now confirmed by the many women of fashion who also prefer Worumbo woolens. Her coat, by Vera Maxwell, of Worumbo's lovely "Crystal Tweed". His coat, by Mt. Rock, of Worumbo's exclusive "Spider-Spun".

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Fabric Perfection Since 1865

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Sparkling New footwear fashions to step up your looks... and your life.

Step out in the dainty footwear you adore! For Valentines are built on a new principle, the Levelast, which gives you new poise and grace because it permits your foot to rest in its most natural position. In smart new styles for dress, work, leisure time, at your favorite store—or write . . . we'll tell you where. $8.95 to $10.95

VALENTINES

Footwear you love!

Handbag by Dominion

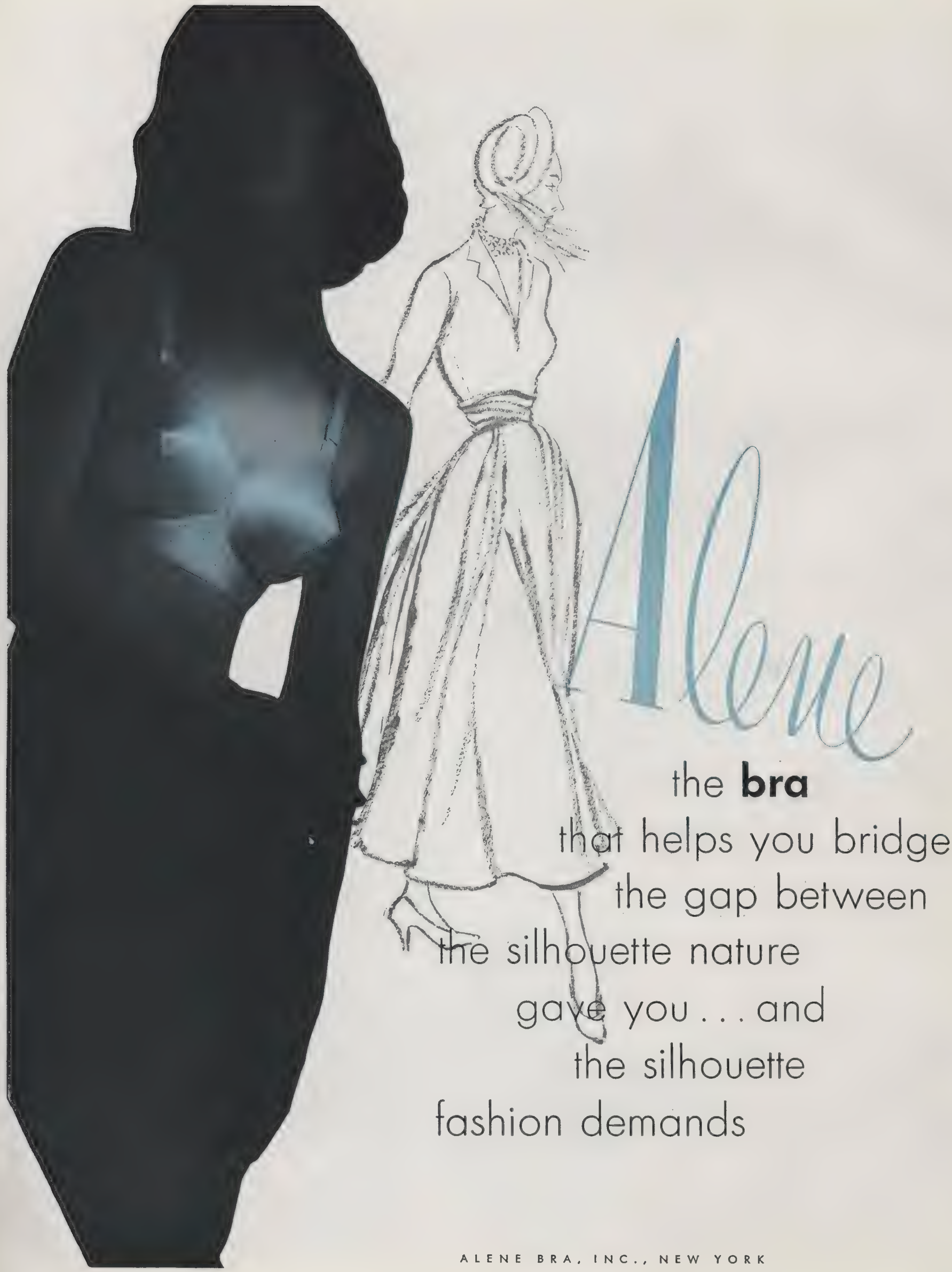
BELLWOOD SHOE COMPANY
Division General Shoe Corp., Nashville 1, Tenn.

timely as tulips

As classic and well tailored
as a tulip, this coat by Printzess
is perfect for the Springtime scene.
Beautifully styled with the inspired
detail that makes it individually yours,
this coat is unmistakably
a Printzess fashion.

THE PRINTZ-BIEDERMAN COMPANY, NEW YORK AND CLEVELAND

IN CANADA PRINTZESS FASHIONS ARE MANUFACTURED BY LAZARE & NOVEK, LIMITED, MONTREAL, QUE.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the **bra**
that helps you bridge
the gap between
the silhouette nature
gave you . . . and
the silhouette
fashion demands
ALENE BRA, INC., NEW YORK

Hat by John Frederics A Roberson Print in Stonecutter Tissue Faille

FOR THE STORE IN YOUR CITY SELLING MY CLOTHES, WRITE ROSE BARRACK, 530 SEVENTH AVENUE, NEW YORK 18, N. Y.

"Have a fling at Spring—"

• Come on! Coax that wanderlust along with get-up-and-go shoes! Easi-Gaits by Walk-Over! Welt-soles so light you'll simply waft. So smart you'll be singled out for second glances.

And how about this for a spirited start: Our stirrup-strap sling and matching calfskin handbag. Know a better way to blossom forth?

Walk-Over Easi-Gaits $16.95. Other Walk-Over prices from $13.95.

Geo. E. Keith Company, Brockton 63, Mass.

WALK·OVER EASI-GAITS*

Handbag designed exclusively for Walk-Over by Silvie Hamilton. $18.95 plus Fed. tax.

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The well-bred look of exquisite material tailored-by-hand, Rothmoor's tribute to Spring and your feminine delicacy.

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It's an Originala!
Tailored by ORIGINALA in
STROOCK'S "Parfait".
All colors. About $160.
For the store nearest you, write
ORIGINAL MODES COMPANY
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for fabric quality

"BOTANY" BRAND
100% VIRGIN WOOL

FABRIC

TAILORED BY *I. Doctor*

for fashion authority

An ensemble by I. Doctor in *"Botany" Brand *"Marchan", a virgin wool gabardine and in your choice of spring colors. Sizes 14 to 44, 14½ to 26½, about $100.

One of the many beautiful fashions wearing the checkerboard label that you'll find at a leading store in your city, or write BOTANY MILLS, Inc., Passaic, N. J.

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the fabric comes first

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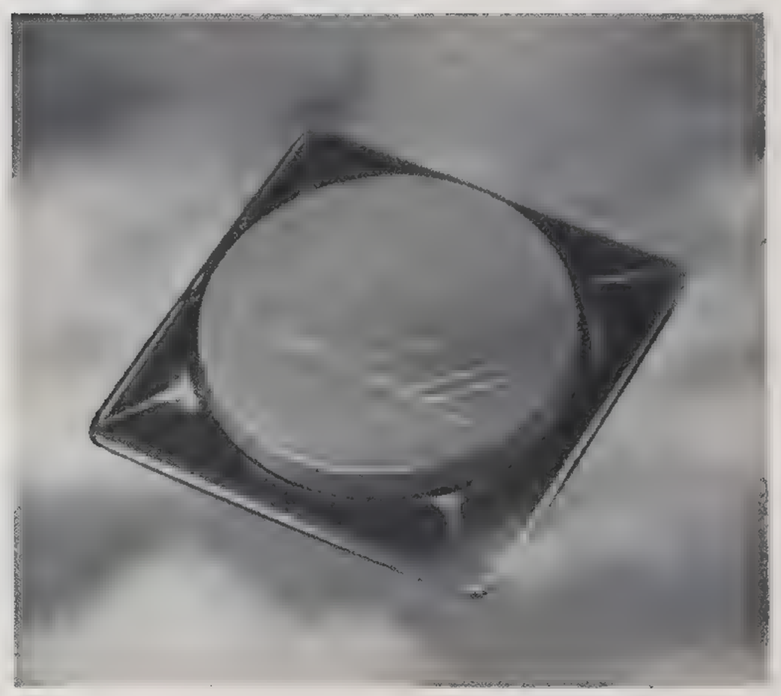
ONE OF MANY JOYCES, BUT

ALL JOYCES SAY
joyce
PASADENA • CALIFORNIA

yours...a fragile delicate beauty

Your secret—Chen Yu's wonderful new Cloud silk Make Up. So natural, so light, so free from even a hint of caking, you forget you're wearing it. Light-as-a-cloud—you'll say. And Cloud silk is good for your skin . . . actually protects it, too. Cloud silk's superb quality is matched by the beauty of its case . . . by the fact that it is refillable. Nine flattering complexion shades. Compact, 2.00. Refills, 1.25.



CHEN YU

Cloudsilk

MAKE UP

Lacquer and Lipstick by Chen Yu

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GOLDILOCKS was a stickler for size

— it's so it

Edith Lances

And you, lucky you, are sure of a far more perfect fit than Goldilocks! Never too large...never too snug... for every Edith Lances bra comes in odd as well as even sizes, for each of the three basic figure types. So, of course you look fairy-tale lovely in the bi-sectional bra, artfully cut to completely separate your bosom, low enough for your deepest decolletage, with no-cut shoulder straps for blissful comfort. In a Skinner nylon satin exclusive with Edith Lances. White, tearose, black, blue, 16.50.

At better stores everywhere

JUNIOR sizes 32 to 38
AVERAGE sizes 32 to 40
FULL sizes 32 to 42

Edith Lances **BRAS**

EDITH LANCES • 31 EAST 31st STREET, NEW YORK 16

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For your grand manner

Gentle lines, eloquently underscored, reach their crescendo in a skirt. Characteristically, Juilliard Masterpiece Gabardine.

Nathalie Nicoli

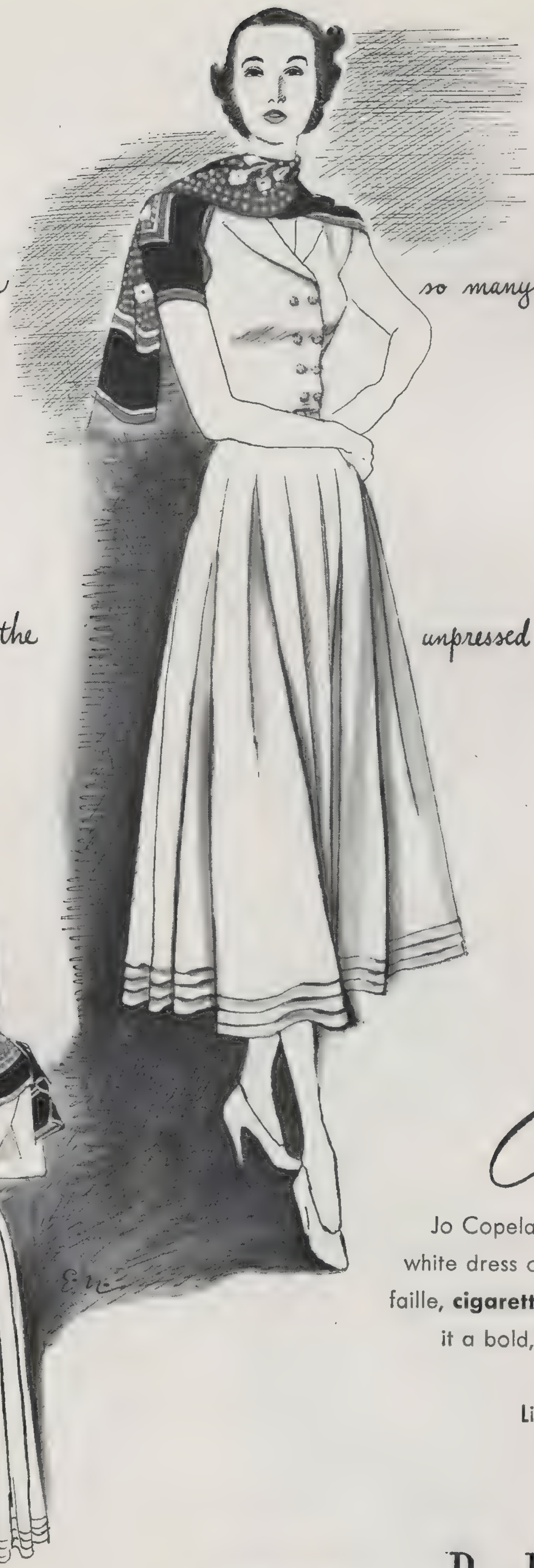
375 Sutter Street, San Francisco

Fan-pleated swing-back coat with classic suit by Philip Mangone in

COHAMA REQUEST

a sheer worsted wool crepe

Fashion-Tested
POLISHED SHOE CALF
in handbags of enduring beauty . . . Fashion-Tested in America's key fashion centers. From ten-fifty to sixteen-fifty. International Leather Goods Company, Philadelphia 7, Pa.
CREATIONS by International



A scarf to be worn *so many different ways*

Cigarette takes and holds the *unpressed pleating of the graceful skirt*

color,
bold as brass,
on pure
white

*Cigarette**

Stringently tested in our own laboratory, Cigarette's perfect for all phases of hot-weather wear

Jo Copeland dreamed up this innocent little white dress out of our versatile Bur-Mil* rayon faille, **cigarette.** And then she whipped around it a bold, brash scarf, to be worn sari-like, hood-like, any way you please. Like all our good rayons, **cigarette** bears the coveted "Approved" of our own testing laboratory.

Concordia-Gallia Division **Burlington Mills**
"Woven into the Life of America"

Bur-Mil QUALITY

BURLINGTON MILLS CORPORATION OF NEW YORK, CONCORDIA-GALLIA DIVISION • 1400 BROADWAY, NEW YORK 18, N. Y. *®

For name of store nearest you, write MORTON BREGMAN & CO. INC. 337 South Franklin Street • Chicago 6, Ill.

In Canada, featured at Margie Don, Inc., Montreal

Molly design

Molly cuts a box jacket, casts it with a skirt that flows. All dark or light-with-dark in **MIRON** *Imperial Gabardine.*

The suits are at **LORD AND TAYLOR,** *each 85.00.*

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Christian Dior chose the romance
of gay bouquet colors...
chose their misty tones
expressly for our
sheer nylon stockings.
Prestige
TWENTY BOUQUET COLORS
MAUVE MUFLIER CARILLON PÊCHE MOUSSE BAIE D'ARGENT GUI TULIPE BRUN PAVOT BRUN MARRONNIER
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WOLFF-TOBER SHOE MANUFACTURING CO., ST. LOUIS

eyes up . . .

on the harlequin

Bare-Foot Originals

Designing lines in Georgiana's town classic of rayon shantung. Amber, coralsheen, turquoise and navy, in sizes 10 to 20. $12.95

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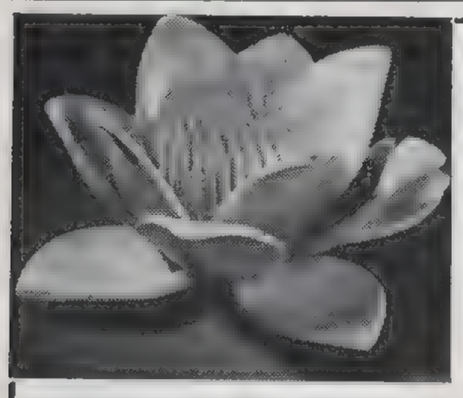

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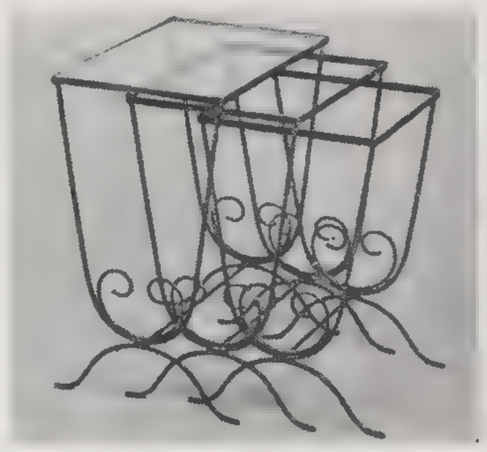

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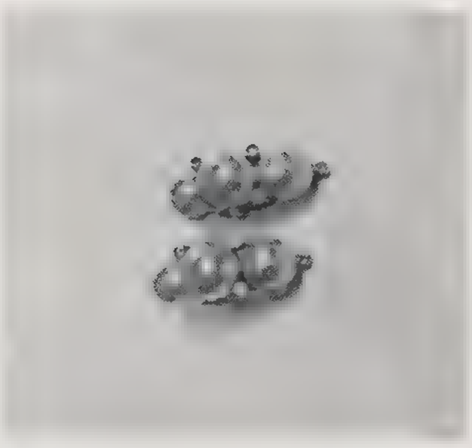

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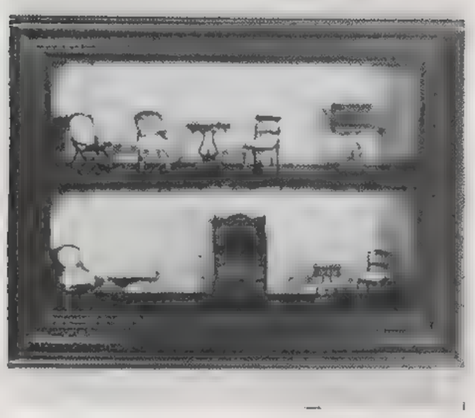

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VOGUE

incorporating Vanity Fair

FEBRUARY 15, 1948, CONTENTS

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ENGSTEAD

"CRISP AS LETTUCE"
BY ADRIAN

VOGUE'S EYE VIEW

of wardrobe schemes

HORST

COVER: *One pretty part of one woman's wardrobe scheme—the dress she makes, or directs the making of. Here, Vogue Design S-4855 (its back views and sizes appear on page 152) is made in grey silk Shantung. Shoes to match, from Capezio. Richelieu pearl beads. Saks Fifth. Gloves by Wear-Right, at McCutcheon's. And the lipstick, "Pretty Pink" by Prince Matchabelli.*

WHAT, exactly, do we mean by wardrobe schemes? We mean a manner of dressing which has shape, outline, form...from the first coat down to the last earring. There is more than one way of dressing well; one method may be as good as another, always providing it *is* a method.

WHEN is a wardrobe scheme? It is every day, planned so that one season eases into another. Take the present, for example. A wardrobe's spring is not the poet's spring...except as a hat may bloom. For a well-planned wardrobe, spring is a term of temperature; is all the light-weather days from here to November; is many such days for the next ten years.

WHO is the subject? This is the point. Ideally, the answer is yourself. A sharply silhouetted, instantly recognizable self. Think with what assurance one could direct the assembling of a friend's wardrobe. How in character she would be when the job was done. How becoming the hat; how right and how comfortable she would look in her clothes. Ideally, one should be that friend—to one's self.

HOW is it done? Some women do it intuitively—they seem to think twice, once. Some women have strict method behind their apparently effortless facility. Some women...well, because a successful wardrobe scheme goes back to the woman who lives it, Vogue shows, on pages 80 to 87, the clothes plans of three notably well-dressed women.

WHERE does it begin? A wardrobe scheme this season might well begin with a very influential member...the coat, head of any clothes family (page 120). It might begin young, with the charming young suits on pages 134 to 137; or *very* young, with the kind of party wardrobe for little girls, shown on pages 126-127. Or it might begin with the idea of dressing exactly as you like it, with the dress-making designs on pages 110 to 115.

AND? And the blouse-life that makes a costume, the blouses made for suits. The new, why-didn't-someone-think-of-it-before two-skirts suit; the continuing, never better idea of having an extra skirt for a suit. The new fashion for smoky grey taffeta after five; the pink lipstick that belongs in any wardrobe involving grey. The new foundations before the fact of clothes that fit. The new, tulle shades of stockings to wear from late day on, to reflect a costume's colour... All, all are in this issue, and any might be part of your own scheme.

Wardrobe schemes

What is it, finally, that sets one woman apart from others as being really well-dressed? Not taste, entirely; for taste alone cannot explain why one dress, when worn by a "well-dressed woman" acquires an individuality that it lacks on another woman. It is not, simply, spending; for while it certainly widens choice, spending *can* lead to a mere abundance of clothes. The answer, we think, is that a wardrobe's best possession is the wearer's *self*-possession; that what gives the final cachet to one woman's wardrobe is the woman herself. For she dresses thoughtfully; she dresses to herself. One feels that she has chosen to illustrate herself consistently with her clothes. It may be neatness, or femininity, or gayety that she wishes to project; or a length of line, or a strange gift of colouring. But she never strains for an effect that will jar this quality; she lets a fashion pass if she thinks that her own individuality will fail to pierce it. And she is always the motive, never the accessory, for every costume she owns.

Secondly, she confirms her taste, year in year out, with her sense of appropriateness. She knows that no wardrobe, no matter how well *planned*—is good, unless it has regard for time of day, weather, occasion.

Lastly, she cares. Like many a woman, she frankly finds the selection of clothes a creative experience. She may pursue the extra skirt or jewel or scarf that will give her wardrobe a flair with the same collector's enthusiasm that leads another woman to the twelfth, completing dinner plate in a collection of Lowestoft.

MRS. HARRISON WILLIAMS

Mrs. Williams has the kind of beauty which, in effect, dims the details of her clothes. For her lovely, black-lashed aquamarine eyes, her thick, alive hair are the light of her looks, always. There is an even taste in her wardrobe—her selections are classical and she dresses with serene authority. Her rules are consistent: first, that a dress must be becoming; second, and second-only, is chic. She believes that *(Continued on following page)*

Opposite page: *Mrs. Harrison Williams in a beige wool late-day dress made for her by Chaumont in Paris.*

Soft town tweed and jersey costume made for Mrs. Williams by Mad Carpentier.

CECIL BEATON

At-home costume. Black velvet and apricot satin, made for Mrs. Williams by Charles James.

Mrs. Harrison Williams (continued)

by inverting this order, a woman may become the slave to the obviously extreme in fashions, at the cost of her individuality. She considers that extreme chic is rather easily accomplished; that more subtle, inconspicuous chic takes more practise, and is more rewarding. It is typical of Mrs. Williams that she often goes to the less-known dressmakers in Paris; she never orders the "successes" in a collection, but instead, the costume which is noticeable only on second glance. Her experienced eye seeks, too, "great dressmaking"—the turns, tucks, the relevant details that are often almost a private pleasure. For day, Mrs. Williams wears colours rather than black; her choices now are apt to be veiled colours—beige, grey, smoked blues; some light-value reds. She saves black for late day and later; for restaurant dining, she wears an ankle-length dress with a tiny black hat (which she feels really belongs to the ankle-length look), and black satin slippers with square-cut buckles. Mrs. Williams goes about the day always in softly-tailored costumes; suits and dresses with long coats which relate to them. She has never worn extremely short skirts, and at present she has her day-skirts hemmed at thirteen inches from the floor. Very much in line with her feeling for inconspicuous clothes is her manner of wearing jewels; she likes fantasy in small things, never big...for example, antique jewels; her enamelled, jewelled snake-necklace. And the small, almost unseen detail of the bracelets which she wears on page 80; clasped to each rope of pearls is a tiny gold chain dangling one black pearl and one pink one.

Opposite page: *Mrs. Williams wearing a gilt-embroidered black chiffon evening dress.*

Full-length evening wrap. Mink fichu on black wool, made for Mrs. Williams by Chaumont.

CECIL BEATON

MADAME LOUIS ARPELS

Madame Arpels, who spends half the year in Paris, half the year in New York, is a charming Russian-born woman whose clothes sense speaks for her cosmopolitan life. Her chic has the effect of being definitely drawn, but never hard. From the couture in Paris, she selects clothes which underline her individuality—her extraordinarily slight waistline, her fine, slim neck, her above-average height. It is one of Madame Arpels' pleasures to make, in her dressing, a clear distinction between hours; for the life she leads, one through-suit will not take her through the day. She never jigsaws her wardrobe, adding extra bits, but dresses in *costumes:* dress, hat, coat, coat-lining, gloves—always very much a piece. "I do not think," she says, "that one should look at a woman and see her hat or her bag or her dress; one should see a costume, be aware of, but never quite be able to place, its chic. For day she prefers a dress and coat to a suit and topcoat. For evenings, she wears covered dresses with deep necklines; draped skirts rather than floating ones. As for colour: she is guided by her own colouring—creamy skin, dark eyes, dark-brown hair. She wears tones of brown for day; pale brown furs. For late-day, black. For evening, stark tones—black, white, sharp green. She is famous for her individual way of wearing exceptional jewels. At right are her favourite pieces: three diamond flames which she wears in a row far out on her shoulder; in patterns which she devises; in a column at the back of her hair at night; in gold, copied from these, for suits. Her gloves, too, almost always have a certain entertainment value: a cuff of fringe, or a colour-surprise for lining.

Below: *Madame Arpels in tulle-wrapped, flaring beret, made for her by Paulette.*

Opposite page: *Madame Arpels' day costume. Its colours from coat to coat-lining, glove to glove-lining—black with ginger. The coat, from Dior.*

Above: *Madame Arpels in the green brocade evening dress made for her by Maggy Rouff.* Below: *her favourite jewels—diamond flames.*

Characteristic—finely wrought, slender shoes, made to Madame Arpels' order . . .

CECIL BEATON

MISS MELISSA WESTON

Her favourite hat: satin halo with streamers.

Melissa Weston, the daughter of Mr. and Mrs. Herbert Weston, is a débutante of the current season who has emerged interestingly from the age when the height of chic (in a young girl's terms) is to look like every other girl. Her wardrobe, which bears the stamp of her attractive mother's fashion ideas, has been planned to cover the day-in, day-out whirl of a débutante's crowded calendar. Specifically, it is based on two principles: that day clothes must be purisms, very casual, very simple; that evening dresses must be in the tradition of great ball dresses—bared at the shoulders, with great court skirts—and these dresses are always made to Miss Weston's order. Of her day dresses, most are tight-waisted, full-skirted, thirteen inches from the floor. Her colour preferences are browns and high-blues, foils for her pale lemon-coloured hair. Her tweed suits are classic, but never hard-tailored. With them, she wears her fine collection of silk and linen blouses. For little evenings, when the young men do not dress, she wears ankle-length dresses in taffeta, satin, or silk, with opera pumps or strapped shoes. The hat she likes best for weddings and Sunday-church is the satin halo sketched above right. She keeps her necklines simple, often undecorated—in keeping with the very simple day-look which she has established for herself. Her accessories are small; small handbags, short gloves.

Opposite page: *Miss Weston wears a ball dress made for her in satin, by Charles James.*

Left: *Miss Weston's choice for day—a simple, ready-made tweed suit in pale beige, worn with brown opera pumps.* Right: *Her over-all winter coat—brown sealskin made in easy, full lines.*

BLUMENFELD

MISS JOAN TETZEL

Miss Tetzel plays the pretty suffragette in Broadway's *Strange Bedfellows*; has a perky face, a tiny waist. She wears here this year's smoke taffeta (to grey, what cream is to milk), in an ankle-high dinner dress—simple, to keep the point the elegant colour. By Larry Aldrich in rayon taffeta. Altman; Jordan Marsh. Diamonds: Van Cleef & Arpels.

Smoke taffeta;

MRS. FREDERICK BLAKE PAYNE

late-day news

Mrs. Payne is too seraphically a blond beauty to look the theatrical producer she is. She wears here smoke taffeta in a past-five suit as unelaborated as the ones she likes for day. Its formality is the dark, lustred grey; the accents of perfect white. Suit by Mollie Parnis in rayon taffeta. Bergdorf Goodman. I. Magnin. Harry Winston diamonds.

PEACOCKS FLANK THE FAÇADE OF THE CHURCH AT ATOTONILCO

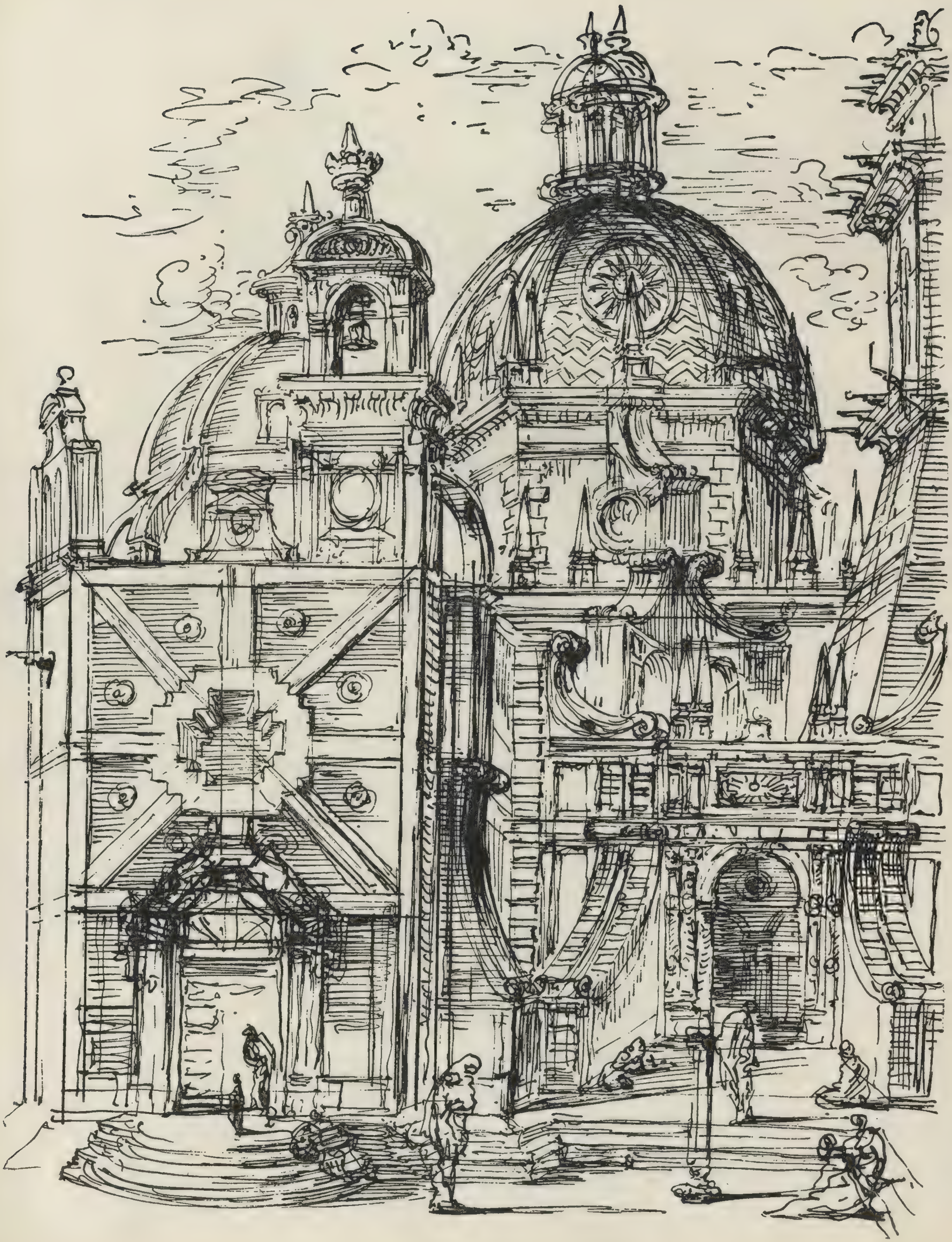
MEXICO

Sketches and photograph by Eugène Berman

A noted painter and designer of theatre and ballet settings, Berman recently spent four months in Mexico on a Guggenheim fellowship doing research on a favourite subject—baroque architecture. While studying, he sketched things real and imaginary; he focused with a painter's eye a Brownie camera at everything he saw.

He wrote: "My drawings are fantastic inventions of the Mexico that emerged in my imagination." On this and the following two pages are a photograph of the magnificence of Mexican churches and sketched studies of their architectural idiosyncrasies. There will be a show of Berman's drawings at Knoedler's next month.

Opposite: SYMBOLIZING THE INCREDIBLE LOADS CARRIED BY THE PEON, A MAN WITH A CUPOLA OF A CATHEDRAL ON HIS BACK



THE END OF A LONG SIESTA

BY JOSEPHINA NIGGLI

Mexico's multiple changes—new industrialists, new architecture, new nine-to-five office hours

He was eighteen when he first came to work in my father's office, a diploma from a San Antonio business school clutched in his hand. He could speak English and he had ambition—not that he thought ambition would aid him. In those days Díaz was the iron man, and there was no future for anyone in northern Mexico unless one were related to one of the great ruling families. Before he even started to work, as an office boy, he knew he would probably end his days as somebody's secretary; and it never occurred to him to try to enter the Casino, Monterrey's smartest club. That was in 1908.

He got married, had five girls and one boy. The Great Revolution forced him to return to the border town where he was born. His girls were a hindrance. In those years, 1910-1918, nobody thought Mexican girls would ever amount to much. There was no great ambition for these little girls in the early years of the twentieth century. Nor did their father have much to hope for, either.

Then the Revolution was over and he came back to Monterrey, bringing his family with him. He had an idea about the city. It was going to be important, he thought. By 1928 other men thought so, too. Factories began coming in, all kinds of factories, for shoes, boxes, glassware, mattresses, furniture, and carpets. The brewery and the smelters were already there. And then something else came in: the highway. Monterrey was no longer an isolated spot on the map. It was a link, a very important link, in the long chain that stretched from New York to Mexico City. Monterrey woke up one morning to find itself a metropolis, and the little man of the five daughters and one son woke up, too.

Opposite:

A FANTASY CHURCH, A COMPOSITE OF THE MOST EXTRAVAGANT FLOURISHES OF MEXICAN COLONIAL ARCHITECTURE; BELL TOWERS, FLYING BUTTRESSES, CUPOLAS.

Here was a city built for conquest. He had the courage to conquer it, and the brain to match his ambition. And he had more than ambition—he had a family. Let matrimony be the ending for other Mexican girls; his girls were each to stand on her own two feet. He saved his money, sent each child away to school. To educate five girls and one boy takes money. He began to climb. The great families watched him climb from office boy to general manager of one of their largest factories.

He makes money now, a great deal of money. He is one of the new rich. Two of his daughters are married, both to young men who are also fast growing into the new rich class. Of the remaining three, one has a responsible position in a large bank; another is the only woman teacher of radiology in the Republic as well as being a graduate dentist; the third is a graduate chemist. The boy goes to school at Massachusetts Institute of Technology and his father often flies up from Monterrey to visit him.

Sometimes on Saturday nights this man, who once had no expectation of ever entering the sacred rooms of the Casino, now, when it pleases him, takes his family to the supper dance. It is for him the top round on his climb upwards.

Surely his is a simple story, a story known to every newsboy from Maine to California, but a story totally unknown in Mexico before 1930. For he is not an isolated case. The pattern of his life has been repeated in every important city in the Republic. Even the arts have been affected by the change—even bullfighting.

Until the last ten years, a bullfighter might be the idol of the country, but socially he was a mountebank, a court jester. That, too, is changed. Not so long ago a fighter of most humble parentage married into a cloistered, conservative family. His story is as romantic as a fairy tale in which the king's daughter marries the cobbler's son.

It is a little difficult for Americans to realize what a miracle these rags-to-riches stories are. In the United States, the Horatio Alger pattern is familiar. The reasons are plain to see. The United States was originally settled by middle-class people. Not only were they middle-class, they were rebels, revolting against religions, governments, or economic standards. When the Pilgrims landed at *(Continued on page 145)*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT...The new song, "I'm My Own Grampa," a study of genealogical confusion. ...Truman Capote's *Other Voices, Other Rooms,* his first novel, showing brilliantly his talented ropes of words; his daydream make-believe world, however, his little horrors, are small-sized followers of the adult and penetrating horrors in Faulkner and Welty; his characters, Southern and grotesque, are a familiar cast. (Capote is only twenty-three, was brought up in New Orleans.)...Sid Caesar, the newest funny man on Broadway in the really funny *Make Mine Manhattan,* a revue with point, with happy songs by Richard Lewine, especially "Noises in the Street."...

PEOPLE ARE TALKING ABOUT...Secretary of State Marshall's directness on the problem of who should get grants or loans or both; who should pay cash for aid under the Marshall Plan....*Peter Grimes* (Vogue, September 15, 1946), the English opera by Benjamin Britten, new at the Metropolitan Opera; melodic, fresh, musically clever without being intellectual....The rightist authority of General De Gaulle, his deep, dedicated voice; the logical steps of Robert Schuman in Paris....

PEOPLE ARE TALKING ABOUT...The race to television, and the new quiz show, *Americana,* much like *Information Please,* with its permanent panel John Mason Brown and Millicent Fenwick, a Vogue contributing editor....The rise of a group of younger Republican senators who are not straight-out Robert Taft yes-men....The important show of Giacometti sculpture—rough, beautiful, elongated figures....The muttering undercurrent of Oswald Mosley's renewed fascist activities in London, only half-perceived as yet by the English public but reported in press headlines....*Stranger at the Door,* by Gil Meynier, who has written a small, intense novel of psychological documentation about people who have no importance to themselves or to the reader but who remain in the mind, like striking faces seen once in an elevator....

PEOPLE ARE TALKING ABOUT...Alice Pearce (Vogue, August 1, 1947), a furiously amusing girl now in *Look, Ma, I'm Dancing*—she has a quality of vital droopiness, a face deliberately like Mrs. Milquetoast. ...The Third Party, with Henry Wallace crusading on a lonely platform of irresponsibility....*CBS Is There,* an authoritative radio program, re-creating such historical events as the Salem witch trials, the assassination of Lincoln in Ford's Theatre....Harry Baur in *Volpone,* the French movie, cynical and rich and witty....Billy Rose's syndicated column, "Pitching Horseshoes," with sharp short stories that sometimes seem like O. Henry, Mark Hellinger, or Damon Runyon, but which always have the signature of Rose's own story-telling gift....The Dublin Gate Theatre in New York and the genre acting of its extraordinary cast in George Bernard Shaw's Irish play, *John Bull's Other Island,* which he wrote for Yeats and the Abbey Theatre about forty years ago....Marya Mannes' compelling novel, *Message from a Stranger,* that begins: "I died on November 12, 1946, in New York City, after a brief illness."...The truly great voice of Kathleen Ferrier, the young English contralto, who sang for the first time in New York this season....The significant gag about the woman who proudly told the man beside her at the theatre: "You never even knew you *had* nerves till you met me!"

JEROME ROBBINS: BALLET WONDER BOY

Opposite: Jerome Robbins, stretched out on the floor smoking, is surrounded by ten dancers from six of his ballets, all of which have been danced this season in New York. At twenty-nine, he is not only one of the best but one of the most prolific American choreographers; in addition, the new musical comedy, *Look, Ma, I'm Dancing,* is based on an idea of his about a ballet troupe on tour. For this Mili photograph, Vogue asked Robbins to design a composite scene holding together these wildly dissonant elements. In the background, he placed those absurd and delicious crooks from his comic hit, the Mack Sennett Ballet in *High Button Shoes* (Vincent Carbone, Jacqueline Dodge, and Sondra Lee); he flanked the left edge with Gisella Svetlik, as a French maid from *Look, Ma, I'm Dancing.* In the centre, he put Ruth Ann Koesun of the ballet *Summer's Day;* Hugh Laing and Nora Kaye of the ballet *Facsimile;* and Zachary Zolov and Melissa Hayden of the ballet *Interplay.* High in the right corner is John Kriza, one of the three sailor stars of *Fancy Free.* (An article on Jerome Robbins is on page 146.)

GJON MILI

Paris Midseason *Preview of straight skirts; continuing the off-ankle evening dress*

Schiaparelli's tube above a puffed sash of hem

Schiaparelli's diamond-point jacket, straight skirt

Lelong's pleated chiffon radiating over velvet

Piguet's box-pleated satin overlaid with tulle

HONEYMAN

Molyneux's gathered tunic, straight-pleated skirt

HOW ABOUT THURSDAY?

BY THOMAS W. PHIPPS

Pros and cons of a New York bachelor's week—or is it worth it?

THERE comes a time in every married man's life when he looks at his bachelor friends and thinks to himself, "Oh to be free again; to wake up in the morning and realize that the night ahead is unplanned—fraught with fascinating possibilities; that the little black book by the telephone is jammed with the numbers of countless adorable Renées, Sylvias, Vickies, and Sues. Oh to be free again, to roam and play."

Well, of course, as any honest bachelor knows, this dream of a by-gone life is just a touch distorted, for mixed in with a bachelor's freedom are those nights of the four bare walls...the flowers, long dead, on the writing table; the ash trays piled high; the buttonless shirts; the endless reminders that life is not complete without someone to share it. But—and this is quite a *but*, as any of the bachelors about town will tell you—when his life is good, it is very good indeed.

One of the most satisfying features of a bachelor's life is the wide variety of worlds open to him. He can, if his interests are such, be equally at home in the theatrical set, the arty set, the sporting set, and the society set. This freedom of movement is, of course, open to the unmarried girl, but unless she is a strong personality, firmly established in her own right, she (more or less) always adopts the personality of her escort. And what a bore that must be. Horsey at lunch...bookish for cocktails...stock-exchange at dinner. Luckily, this "chameleonism" is spared the bachelor.

A list of the different kinds of evenings a bachelor can spend in this town or any town, anywhere, would be endless, but here is a fairly typical week for a fairly typical bachelor in New York.

The week starts with your being a little tired from Sunday—the day of rest (that last game of backgammon and the missed putt on the eighteenth took all the life out of you)—and so, quite naturally, for Monday you plan a RED-WINE or LITTLE-BISTRO evening. This is an inexpensive and restful way of investigating a new girl. If all she can do is rhumba, by the end of a little-bistro evening she's had it! For red-checkered table cloths demand violent debates, gentle reminiscences, and artistic flight of fancy; bird-brain chatter simply falls to the sawdust and gets lost.

Every well-organized bachelor has his own Little Bistros; here are five more to add to the list: Al and Dick's Steak House, 151 West Fifty-fourth Street; Louise Jr's, 317 East Fifty-third Street; Le Bistro, 814 Third Avenue; The Turtle Bay Restaurant, 869 Second Avenue; Casa Minasso, 948 First Avenue.

Tuesday is "dinner-with-Mrs.-Chesley-Martin-black-tie" evening. This is part of the pattern of every bachelor's life and, in small doses, it is not entirely unbearable. The chances are the food will be good, the wine excellent, the conversation appalling.

The temptation, after a season of many such invitations, is for the bachelor to start thinking of himself as a pretty irresistible fellow. Well—he'd better watch that. The real reason for his popularity is that his dinner jacket fits, he looks well-scrubbed, he never gets too obviously tiddly, and, most important of all, he has a telephone number easy to remember.

Wednesday—the evening at home. Strange as it may seem to the ladies, the average bachelor is a most domesticated fellow. Nothing does he enjoy more than puttering about his rooms. The trouble is, he overlooks the important things like tidying drawers and freshening *(Continued on page 154)*

EVENING DIVISION: 2 COLOUR... 2 PART *(opposite)*

Pink and orange make up coral. Coral is the make-up for pink-and-orange.... And now all three make evening news (bright example on the opposite page). The shirt—a mere sniff of pink, the whoop of flame skirt, are balanced on the middle tone of Helena Rubinstein's "Coral-Fair" lipstick. Shirt of rayon chiffon, skirt of rayon taffeta by Ceil Chapman. About $125. Bonwit Teller; Hutzler's. Harry Winston diamonds. Photographed at the Plaza's Rendez-Vous Room.

CECIL BEATON

Coral becomes pink and orange

NEW-DIMENSIONAL WOOL PRINTS

Stained glass colours

Suit in new-classic shape. By Ceil Chapman. $90. Rosette Pennington; I. Magnin. Bouquet of false violets by Flower Modes. $2. Macy's. John Frederics side-tilted helmet.

Bold abstractions A suit with a bolero jacket, its own wool jersey blouse. $90. By Joset Walker. At Lord & Taylor; Carson Pirie Scott. Black patent leather opera pumps, at I. Miller.

A totally new sight—worsted wool prints with the depth of tone, the dimensional look of a gouache. The material is Milliken's seven-ounce worsted, as light as some silks. Prints designed by D. D. and Leslie Tillett.

Paintbrush markings To wear now under furs, and on through spring, dress by Mildred Orrick. $70. Josef calf bag. $35 plus tax. Wear-Right cotton gloves, to wear crushed down. $2.75. All at Lord and Taylor. Dress also at Hudson's.

Fern shadows

Late-day dress designed by Herbert Sondheim. $110. Saks Fifth. Neiman-Marcus. Enameled beads by Lisner. Bergdorf Goodman. Suède gloves hand-sewn. $11. La Boutique Fantasque.

HERBERT MATTER

FRANCES MCLAUGHLIN

Reflections of pink

Tilted and tied

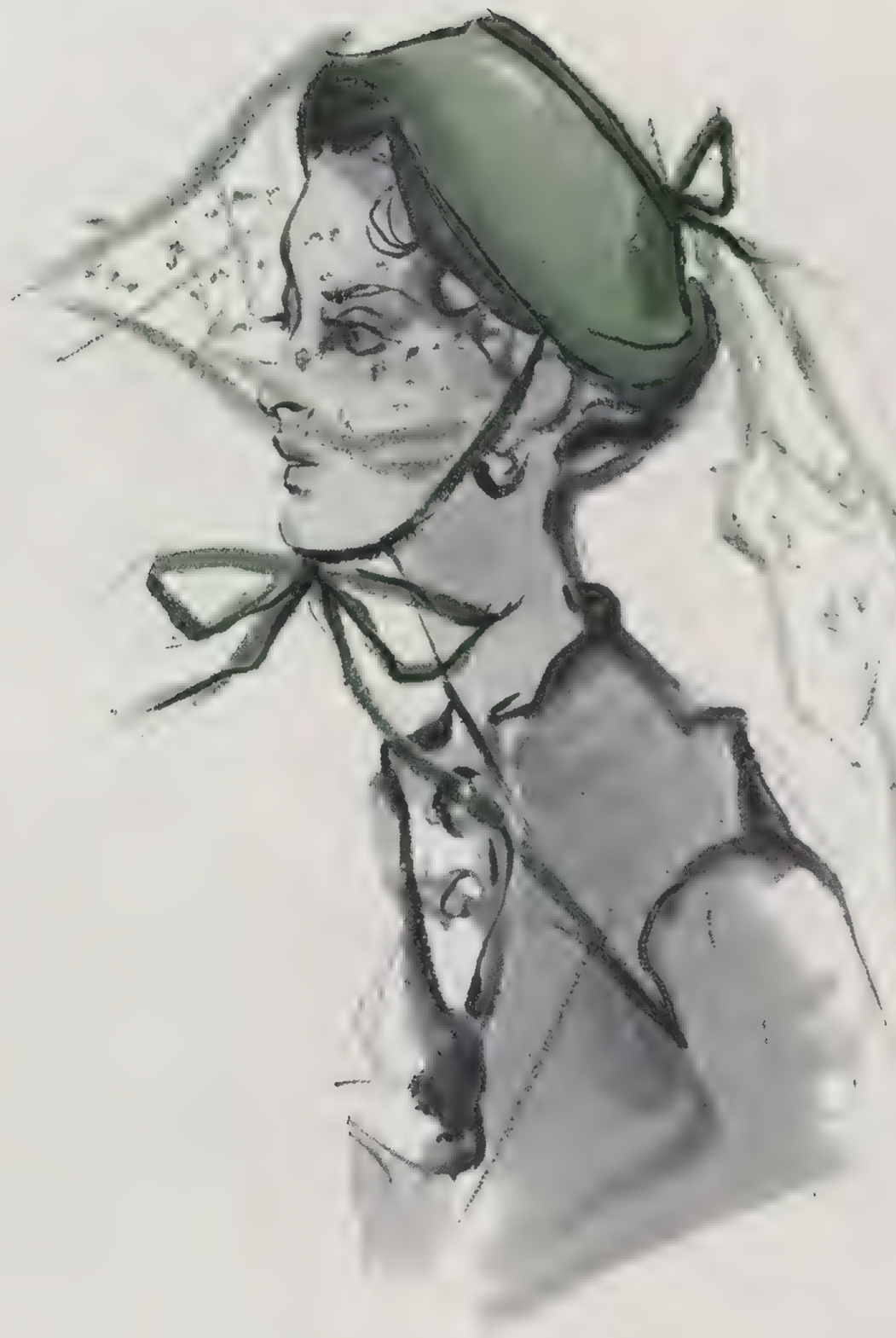
ABSINTHE ACCENT

You might try it as your first spring colour. As a shock of surprise in a neutral or navy-blue costume. Or try it right now (to celebrate the thaw) over your dark furs. Note: it's so good that it smacks of collusion with the new lively light lipsticks. Hat above—absinthe-green straw, slightly tilted, tied with veiling. $38. Saks Fifth; Garfinckel's.

EMPHASIS ON PINK

Opposite: "I'll be just one second..." A necessary fraction of time to check on each detail of the fair and gentle reflection. The grey rayon taffeta, late-day suit. The frail pinks which foil it: the botany bonnet, the necklace, the glacé gloves. And, of course, the lipstick, chosen especially for all this because it's of the same pink persuasion. (The lipstick is "Camellia" by Charles of the Ritz, who have recently edited all their lip-shades—so there will always be one to match whatever your whim, whatever you're wearing—and brought them to life in a new, smooth, brilliant texture. Gloves, $11; Marvella simulated pearls, both, Altman. The Ben Reig suit at Jay Thorpe; J. W. Robinson; Frost Bros. Hat by Lilly Daché.) Photographed at Reed and Stevenson.

Pure Watteau



Little and tied on

Level brow

A BONNET-Y LOOK

Above, left: Worn straight, shading your brow, natural Shantung straw, navy-blue satin bows. $60. Lilly Daché. *Above, right:* Back-tilted green felt scoop, trimmed and tied with velvet bows. Made-to-order at Henri Bendel. *Opposite:* Pure Watteau, a rippling double platter; the bottom brim, navy-blue jersey; the top, natural straw; the whole prettily stabilized by veiling and a bow. A copy of Paulette. About $40. Bergdorf Goodman; Neiman-Marcus.

Silver-grey dining room; Karl Zerbe painting, "Girl in Striped Dress"

Fifteenth-century Italian wooden figure—one on either side of the fireplace.

In the library, a drawing by Picasso, and a Max Weber painting

The music room, off-white with accents of lime green and coral

NATHANIEL SALTONSTALL

KERTESZ

BOSTON'S ENTERTAINING BACHELOR

Nathaniel Saltonstall, a young modern architect, lives in a small house on Brimmer Street where he entertains with a regularity and authority that is famous in Boston. With bachelor efficiency, he turns flower arrangements over to a florist who knows his preference for masses of white in the dining room; for yellow- and flame-coloured flowering plants banked in copper troughs in the entrance hall. His menus always lay emphasis on simplicity, often include seafood and Italian dishes. His after-theatre buffet suppers of thirty are made up of a cross section of "Proper Bostonians" and the world of the arts; his dinners are sternly tailored to a maximum of eight. And his musicales—which are limited to twelve guests—range from chamber music by members of the Boston Symphony Orchestra and gifted amateurs to boogie-woogie, once even played by the young, internationally known conductor, Leonard Bernstein. One of the founders of the Boston Institute of Modern Art and its first president, Mr. Saltonstall has a special interest in discovering young artists, whose work he hangs—in rotation—throughout his house.

Flowering plants bank both sides of the entrance hall

LAURITZ MELCHIOR

With the Ring Cycle, Lauritz Melchior, the greatest Wagnerian tenor, will complete twenty-two years of heroic singing at the Metropolitan Opera Company. To many, he is the Metropolitan's most spectacular asset; to many, he is the only Siegfried, the only Tristan they have ever heard. To millions, however, he is also the huge, roaring, amusing man who acts the part of an opera singer in radio sketches, in the movies. (His fourth film, *Luxury Liner*, will be shown next summer.) In addition, he has been on a double concert tour this winter, will continue the tour in England and on the Continent. More often than any other living operatic musician, he has sung the soaring love music of Tristan to a long succession of Isoldes.

PENN

ALFRED HITCHCOCK

With *The Paradine Case,* Alfred Hitchcock, a great movie director, is again involved in murder. For twenty-five years, ever since he wrote titles in the silent days, he has experimented with imaginary murder, with the meaning behind the motive, with such technical photography of symbols as the cup of milk in close-up in *Spellbound,* the upside-down shots of Cary Grant in *Notorious.* In such Hitchcock movies as *The Lady Vanishes, The Thirty-Nine Steps,* and *Rebecca,* suspense is not a lacy trim, but the backbone virtue of his technique. Short, smiling, a quiet man, he often acts out parts, much as George Bernard Shaw did when directing his own plays. Now forty-eight, this London-born director is making his first Technicolor movie, *The Rope.*

Wardrobe scheme

TO DRESS EXACTLY AS YOU LIKE IT

Vogue Designs for Dressmaking

You make it—by your individual taste, *your* choice of a colour, a button. *You* make it—by the *way* you wear it, and what you wear it *with*. *You* make it—with your own two clever, confident hands. You *make* it—with a new-minted Vogue Design. Vogue believes that anyone who can read and *wants* to sew—*can* sew. We feel that making your own clothes, or having them made is a very satisfying part of the whole of dressing, but rarely the whole. (Very few women make *all* their clothes.)

We also remind the amateur *couturière* that the major part of making a costume lies, not in the sewing, not even in the cutting, but in patient, knowledgeable pressing, basting, and fitting. That is what replaces the "homemade" look with an "especially made for you" look. In the ideal sewing room, the machine and the pressing board are never far apart, the dummy seldom undressed.

Somewhere in the house there should be a cutting surface large enough to enable you to lay the entire design out on the material, and to do your notching, chalking, tailor-tacking *on* the pattern before you pick it up. (If you use the dining-room table, cover it first with a blanket or tablecloth, so that the whole carefully pinned design won't suddenly slide to the floor.) Be sure to lay the design on the material *exactly* as prescribed. The grain of the material has been taken into consideration, and to deviate may result in the grains running askew, the seams rippling. Press your seams flat before each fitting. It is astonishing how much difference it makes, and how much ripping it avoids. Match your tailor's tacks exactly. (Variously coloured threads are helpful for quick identification.) As it's nearly impossible to fit the back of your own neck, or to hang a hem on yourself, Vogue recommends using a dummy. Read the directions through until the whole procedure is clear in your mind. Foundering in mid-effort is disheartening, and unnecessary. Some women say that our instructions are written for the nursery school age, but at the risk of insulting the more advanced, Vogue is too great a respecter of time, fabric, and money to hazard any obscurity in directions.

On the following five pages are spring designs, with a long life ahead of them, planned as a better-than-backlog to a wardrobe. Wear them with your best jewels, furs, hats. Wear them with assurance—or not at all! For it is not only your workmanship, your taste, but your *attitude* towards your dress which establishes its success.

Bud or blossom, petals move. Gold-plated pin, $5.60, plus tax. Macy's.

Shell earrings, gold-plated; $8, plus tax. By Lisner. Lord and Taylor.

A CHAMPAGNE TASTE (*opposite page*)

...here satisfied on a milk-and-water budget. Witness this champagne taffeta evening dress; as pretty a dress as one could buy, borrow, or see. Cut in only 7 pieces, easily put together, best in light, firm materials—such as taffeta or linen; 12 yards does it, swaying-bell skirt, dart-shaped bodice. No. S-4857. (*Back views, sizes, page 152.*) Jewels, Van Cleef & Arpels. White accent, new with champagne beige, Lavando gloves; $12, at Stern's. Also in a champagne mood, Coty's new "Pastel Tint" foundation.

HORST

BALKIN

SPRING SUIT DRESS, *above:* Both the print design and the dress design, No. S-4858, are so crisply drawn you'll wear this dress right through the hot weather. Here shown in black and white rayon jacquard; collar, cuffs of white piqué (cut several at once, for changes).

BOLERO SUIT, *left:* The new-version bolero—with a definite flare to the back, mid-forearm cuffed sleeves, a bright lining, and the circular skirt exaggerated with soft pleats. Design No. 6362. Here shown in Miron's black-and-white checked wool worsted. *Back views, sizes, page 152.* John Frederics hat. Patent leather slippers, I. Miller. Coro simulated pearls; Saks 34th.

HORST

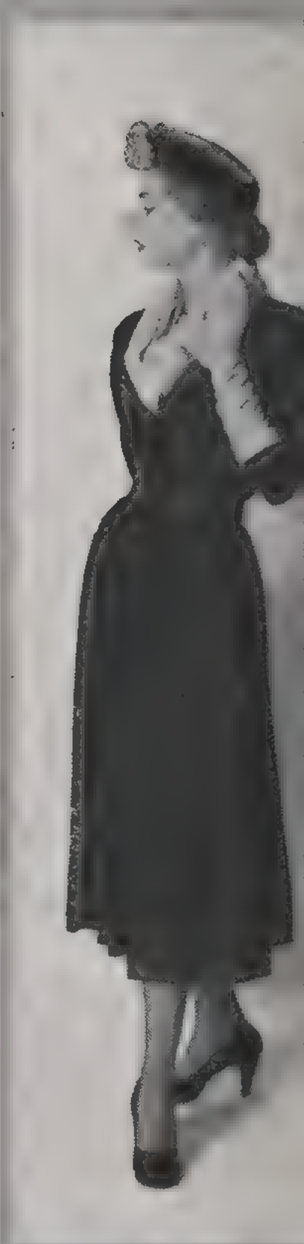
THE STAND-BY *above:* The beloved and indispensable shirt and skirt, freshly touched with new fashion—the cummerbund. The good shirt, Design No. 6280. The skirt, full but flat-hipped, No. 6160. The make-the-least-of-yourself belted cummerbund (backed with crinoline). No. 6306. **SEASONLESS COAT** *opposite:* This is a wise and beautiful coat to make, and wear the seasons round, weather permitting. Cut in only nine pieces (facings included) it has simple-formula kimono sleeves and a paradoxical slim-full fall. No. 6363. Note to amateurs: for a professional look, stick close to your pressing board, match collar notches *precisely.* *(Backviews, sizes, page 152.)*

BALKIN

SPRING COAT CASUAL AND LOOSE TO WEAR WITH....

It's not just the coat, it's what it must cover—that makes the coat-choice crucial this spring. Covering the kind of suit and dresses shown here, covering days in town and out—is this detailed greatcoat, gently mannered, of brown-and-white flecked Stroock tweed. By Ben Gershel, $139. Bonwit Teller. The feathered felt cloche, by Sally Victor. With the coat: *Left*, cocoa wool suit by Fred Block. $135. Burnett. *Centre*, navy-blue dress of Juilliard wool. By Rose Barrack. $90. Henri Bendel. *Right*, black-and-white tweed dress. By William Bass. $60. Altman.

SPRING COAT FITTED AND FORMAL TO WEAR OVER....



The prettier the coat, the more likely it is to have a whim of iron. This one starts its day at lunch time and not a minute before; covers only the soft kind of clothes shown on this page—not an inch more of bulk will do. The coat is made in two tones of black—rayon faille skirt, collar, cuffs; fitted wool bodice, sleeves. Pattullo design. $195. At Saks Fifth Avenue. Three dresses: *First*, black rayon crêpe, faille banded. By Martini, $50. Best's. Feather hat by Braagaard. *Second*, dress of black Onondaga rayon crêpe, by Capri, $50. Bergdorf Goodman. *Third*, navy-blue, Bloomsburg rayon crêpe. By Larry Aldrich. $50. Jane Engel. Hat by Irene, Bonwit Teller.

BALKIN

THE COAT OVER THE SUIT *Over* a navy-blue suit (which has its own span of abilities) is this coat, equally easy in town or country; of red Stroock fleece, by Originala. $155. Bonwit Teller; The Blum Store. Wyner worsted jersey suit by Adler & Adler. $75. Lord & Táylor; Woodward & Lothrop. Felt hat after Patou. $30. Bonwit Teller.

THE SUIT UNDER THE COAT *Under* a soft fitted coat (with a formal life, an afternoon existence) is this fitting suit. By Mil-Jay in black Onondaga rayon faille. About $50. At Russeks; Filene's. The coat by Jablow in brown rayon faille. $135. Bloomingdale's. Carson Pirie Scott. The straw bonnet, $49. Peg Fischer.

Spring wardrobe scheme:

PLOTTED TO THE COAT

A coat is a major purchase for a wardrobe; a coat is a major proportion of your costume; and, in these last years, a coat is a major vehicle for fashion ideas....Which makes a coat a logical basis for a wardrobe. For it must be as beautiful as the occasion deserves; as appropriate as the clothes it covers; as proof as the weather-demands of place and season. It should be a decided silhouette chosen to complete a decided silhouette.

The range of spring coats from which you may choose is greater than it has been for years. And they fill, as no other whole collection has, the demands of your changed silhouette. This isn't, after all, such bad news for you and your budget as you may think. You have a countless choice of cloth, of colour, of cut—and of price. Spring, in a coat fashion, isn't a matter of time: that mystic, merry season is for poets. Spring, for a coat, can be all-year in Southern states; is every cool evening in deep summer; is every unseasonable thaw in winter. Your soft, huge burnoose of a country coat, for instance, may be a spring coat technically; but its season depends on what you wear under it—in winter, a suit, and a sweater, and a muffler.

This year you can easily use more than one spring coat—to add to, to further the silhouettes you adopted in the year of the Great Change. You may *want* more than one, for this year there is a slew of handsome occasional coats. This is not extravagance; elegance can be perennial. If you choose to add an afternoon coat to your collection, and choose a fitted black coat of formal cloth (see page 117), you will have a piece of costume elegance for seasons to come. If you choose a short, full, hunting-pink bit of coat, it will be a whole refresher course to your clothes this spring, remain a good coat in seasons in the offing. Very likely you will *have* more than one spring coat if you buy only one this year. With a little applied sense, a coat from your past collection will overlap into this year, as this year's choice will go into the next.

Pick your spring coat for colour, shape, material. Then pick the clothes you will be happy to wear with it. Note on accessories: think well of shoes this year—the new quantities of colour, fabric. Pick clothes from the colour family of your coat: Ex. on page 116—brown-and-white tweed over cocoa wool. Or, in smashing contrast, bright red over dark, quiet blue; intense yellow over mute grey. Take your wardrobe with a grain of soft: a coat with a deep rolling collar, or generous skirt, or soft cuffs; take your wardrobe, this year, from the point of a spring coat.

COAT FOR A WARDROBE: SUIT FOR A COAT

Opposite: The suit and coat have twin detail, make a handsome team....That's only the beginning. The coat, its cowslip yellow, might be the core of a wardrobe, a colour scheme of contrasts: dark blue, black, white. The suit, its moderate, fine cut, belong to year-round plans and additions. Grey worsted suit, $165. Yellow fleece coat, $165. Coppola design in Stroock woollen. Henri Bendel; Vandervoort's; The Dayton Co. Add to them a handful of vermilion: a bag, a scarf wound in pearl beads; 60-inch knotted rope by La Tausca, $11, plus tax; Saks Fifth Avenue.

BLUMENFELD

NEW FASHION IDEAS FROM THE EAST

IDEAS AND SKETCHES BY BABS RAWLINGS

CITY SUIT FROM TURKISH COAT
Coat with much embroidery in gold and colour, turned into a simple suit.

HOUSE COAT FROM A TURK OF HIGH RANK
Satin, bright-sashed, with sloping hem; worn with stockings of the same pink.

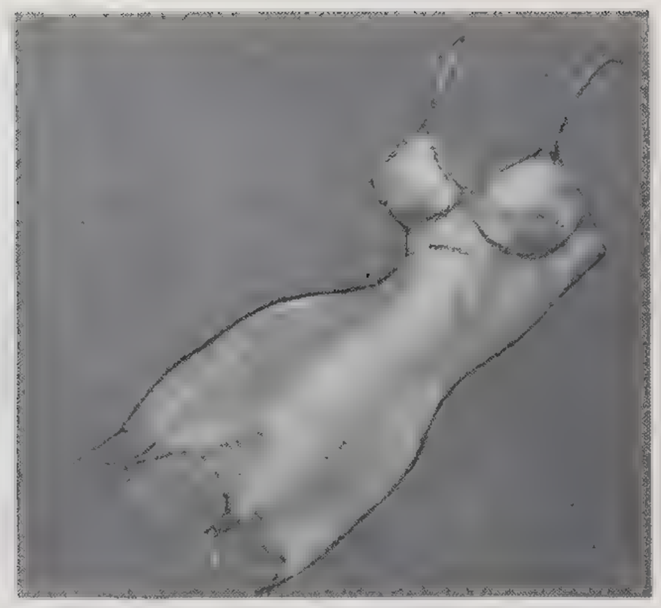
...from the Metropolitan Museum's Near East Exhibit

These rosy sketches are part of Babs Rawlings' roomful at the Metropolitan Museum of Art—sixty-six designs for its bountiful exhibit, *From Casablanca to Calcutta,* on view now and through April. The point of the exhibit is to suggest modern derivatives from ancient sources. For instance, twenty fabricants have made cloths based on the bright possibilities of Near Eastern material. The Costume Institute asked Mrs. Rawlings, who has a firm knowledge of fashion, to design modern costumes from the traditional...gave her the run of the complete collection. And by way of genealogical comparison, the Museum has arranged a separate room to show the original Eastern costumes along with her fresh sketches.

DINNER COAT FROM THE TURKISH
Blue velvet, hand embroidery,
to be worn with
a set-back, aigretted turban.

DRESS FROM INDIAN PRINCE'S COAT
Pleated jersey,
sashed with a pleated scarf.
Worn with green stockings, shoes.

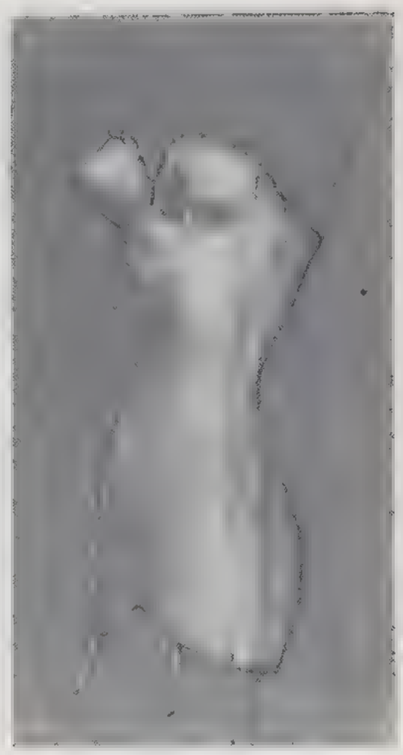
HOUSE TROUSERS FROM THE INDIAN
Quilted cotton pants; worn with rolled stockings,
high-necked sweater, Indian jewels.



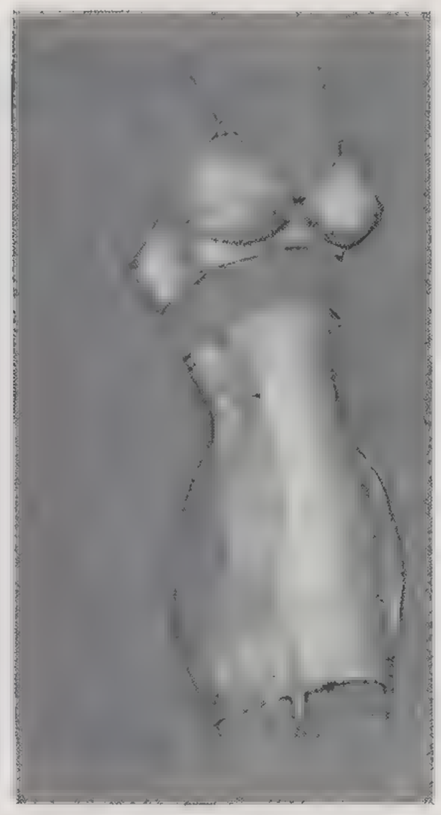
1. Figure capsule

Foundations of the new line

To continue the story of the new American figure (its plot being, of course, the smallest waistline in captivity), here are five new twists. Each incorporates the work of the *waist-liner*, but goes on from there to make a smooth, round line at the hips. Three go on to consider the bosom (note that, in each case, the brassière is cut to a new low in front to meet the requirements of almost any décolletage). And two are figure capsules—virtually sugar coatings for the entire figure from bosom to hips. All are new classics among American foundations, accessories before the fact of clothes that fit—made to cover the needs and vagaries of classic (and less-so) American figures.
1. *Figure capsule*, the classic all-in-one, news because of its slightened waistline, its light weight. Elastic net with nylon marquisette brassière. By Warner; $19. Saks Fifth.
2. *Strapless busk.* The brassière is shaped with gentle wires; the rest, by flexible bones. Perfect outline, in nylon satin and net. By Francette; $30. Tailored Woman.
3. *Long girdle* made to pull the waistline in; in strong and beautiful silk. Silk elastic with pure silk satin panels at each side. By Character; $60. Bonwit Teller. With it is shown a light, well-shaped brassière made in three layers of net and rayon satin. By Peter Pan. About $3.50. Saks Fifth Ave.
4. *Girdle plus waist-liner*, boned all the way around, with a knitted waistband, three and a half inches deep to smooth the area from hip bone to rib cage. Of leno-elastic, made by Jantzen; $10. From Best's.



2. The strapless busk



3. Long girdle; deep bra

4. Girdle plus waist-liner

STOCKING NEWS: COSTUME SUB-TINTS

Opposite: Dress rehearsal—the question is a new one. Which stocking colour? What shoe colour? For now, for every costume from afternoon on, there is a lovely, veiled shade of stocking from almond brown to shell pink...shadowy beauties at their prettiest when they echo a faint trace of the costume colour above or of the shoe below. Seam free, sheer nylon, by Dancing Twins. Lord & Taylor; I. Magnin; Hudson's. The lady in question wears a be-ribboned batiste petticoat by Iris; a strapless, wired brassière of blue cotton lace. Both, from Saks Fifth Avenue. Her *light* lipstick: Harriet Hubbard Ayer's "Just Pink."

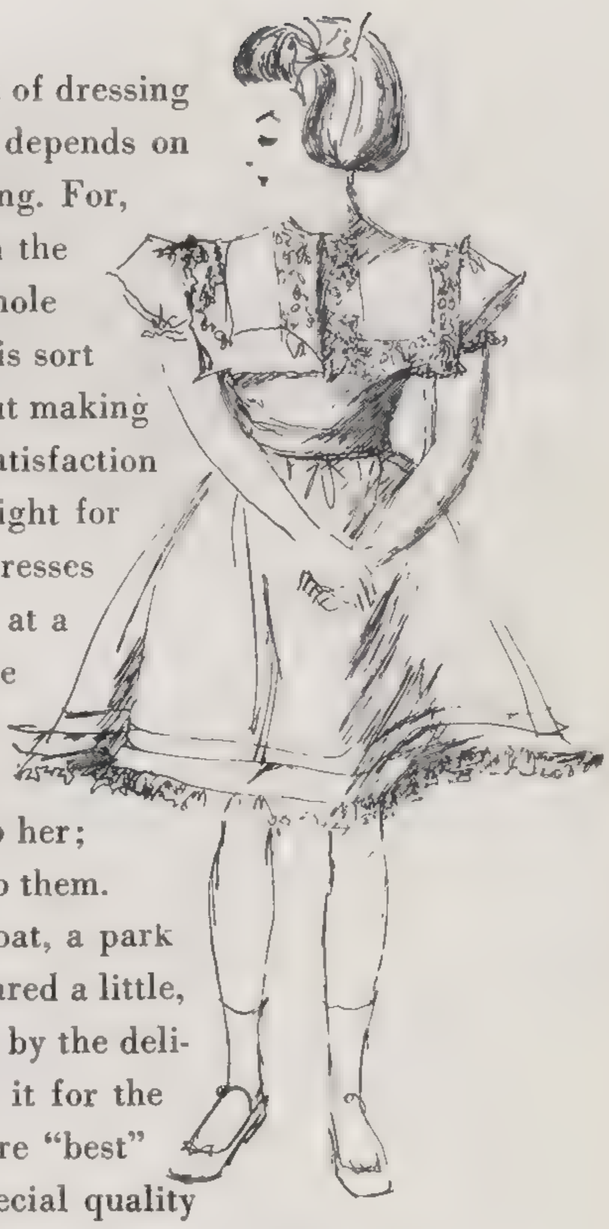
Coat of yellow flannel with pearl-y buttons. By Dominique. In sizes 3 to 6x, it is $65. Lord & Taylor.

Young ladies' choice

It is never too early to begin helping little girls to the habit of dressing well. The sense of the appropriate is not an inborn sense; it depends on cultivation; its value extends far beyond the realm of dressing. For, after all, appropriateness depends partly on timing, partly on the skill of suiting action to occasion...important lessons for the whole of a lifetime. A little girl's clothes are a fine place to begin this sort of training; they make a personal pretty object lesson. Without making a child clothes-conscious to the absurd, she can be taught the satisfaction of a dress, a coat, a little hat that is not only pleasing, but right for the occasion. She can be made to understand that frilly party dresses have no more place at school than overalls and sneakers have at a party. On these two pages is the nucleus of a party wardrobe which makes this point clearly. These are the clothes she will wear when she must be, particularly, a mannerly person among people—when their prettiness, their rightness will help her; when she, by her own appreciation and care, will add to them.

In lines, the coat is simple, tailored as a school coat, a park coat. But it is pale, creamed-yellow flannel, fitted and flared a little, like her mother's town coat. A little girl who is enchanted by the delicate colour, the very careful silhouette, will learn to keep it for the right occasion, wear it comfortably then. The dresses are "best" dresses—particularly the two at the right. Their special quality is in their detail, their paleness, their handwork—not in any lavish effects. (They are all cotton dresses.)

Probably the most important thing for a little girl to learn is never to *want* to be overdressed. The white dress on the opposite page, the blue one here, are as elaborate as a child need ever wear. They belong to weddings, birthday parties, family holiday gatherings. The little spring and summer print cotton, a young girl will learn, looks well at Sunday lunch, for shopping or visiting with adults, at a matinée, and when she is paying a downstairs call on her parents' friends.



Pale blue cotton, outlined in lace, hand-finished. Sizes 2 to 6. $35. Neiman-Marcus; Bullock's-Wilshire.

Spring and summer dress, Paisley print on Lonsdale cotton. In sizes 10, 12, and 14: $15. Lord & Taylor.

Opposite: The little girl who is delighted-though-dressed-up is Linda Laughlin, daughter of Mr. and Mrs. William Laughlin. She is eight, in the third grade at Chapin School. Her hair and eyes, dark and dark; her cheeks pink as a nursery-rhyme child's. She wears: pin-tucked white Swiss organdie, embroidered ruffled collar. By Celeste. Altman; Davison Paxon; Woodward & Lothrop. N. B.: white socks, patent leather slippers.

RAWLINGS

LINDA LAUGHLIN in an organdie party dress

Suit with a pair of skirts . . .

This suit comes with a changing character—is made with two skirts to change about. One skirt is slim, crisp-cut for banking hours; the other full, gently softened for five o'clock. Two-skirt suit of grey men's-wear worsted sharkskin by Carolyn Modes, tailored by Dan Millstein. $75. At Arnold Constable. Also at H. P. Wasson and at Mandel Brothers. For early day *(right)*, add a grey bucko bag, by Lesco, $29*; Altman. Grey gloves. Late day *(left)*, a patent leather bag by Josef, $40*; Bonwit Teller. Beige gloves. Kislav gloves, doeskin-finished lambskin; $14 a pair. Best's.

*PLUS TAX

RAWLINGS

One suit, extra skirt

What *can* happen with one suit and an extra skirt? A total change of atmosphere. Here the mobile ingredients are a putty-beige suit ($119), a bright rust skirt ($35). Both by Brigance in Forstmann doeskin gabardine. Lord & Taylor; Marshall Field; Garfinckel's. More formally *(right)*, wear the suit as is, add a pale calf bag by Surrey, $45*. Bergdorf Goodman. And beige gloves. Less formally *(left)*, wear the extra skirt, add a tan calf bag by Jana, $13*. Best's. And rust gloves. Kislav gloves, doeskin-finished lambskin; $14 a pair. Best's. Jewellery by Seaman Schepps.

*PLUS TAX

RUTLEDGE

Wardrobe

BLOUSES MADE FOR A SUIT

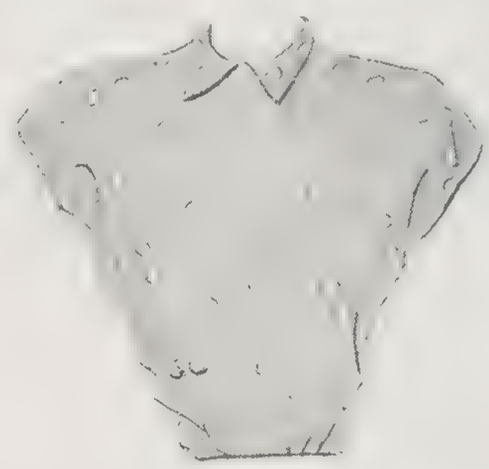
These are the blouses which complete a costume. Their choice makes a suit crisp or soft, their change can vary its life. Feminine details, they are good company with any suit, make it adaptable to temperature changes; are necessary ingredients for suits such as this one whose black wool bolero curves to show rayon crêpe blouse. The skirt is checked. By Adele Simpson. $125. Bergdorf Goodman.

White cotton batiste, tucked yoke. Opera Original. $13. Franklin Simon.

Stonecutter rayon tissue faille. Casino Classics. $15. Arnold Constable.

Imported Irish linen blouse. By Sidney Heller. $11. Bloomingdale's.

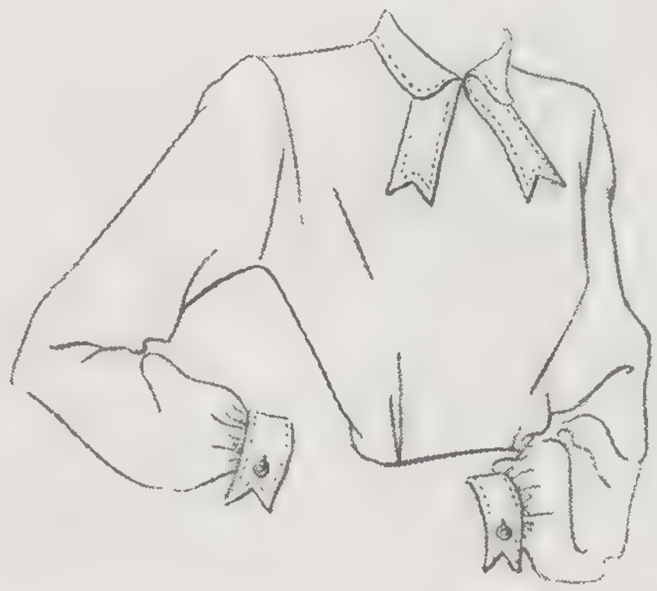
Bird's-eye piqué blouse. Phillippa MacDonald, $23. Henri Bendel.



Bright navy-blue silk Shantung. By Malbe. $7. At Saks Fifth Avenue.

Blouse of Fuller rayon-and-linen. By Lucienne Harang. $17. Henri Bendel.

White triple sheer blouse with lace inserts. By Abalene. $9. Saks 34th.



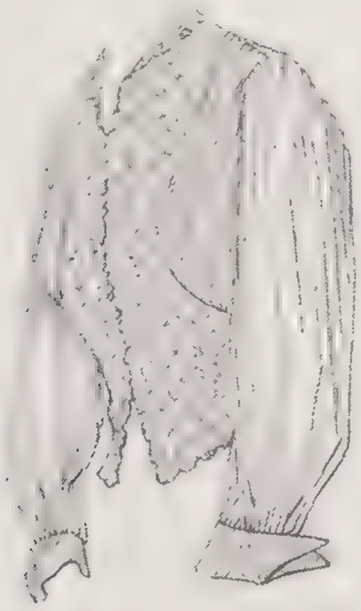
White Bur-mil tissue faille blouse. Stelrose Original. $13, at Altman.

Celanese rayon crêpe, by Alice Stuart. $8. McCreery. Ready March 15.

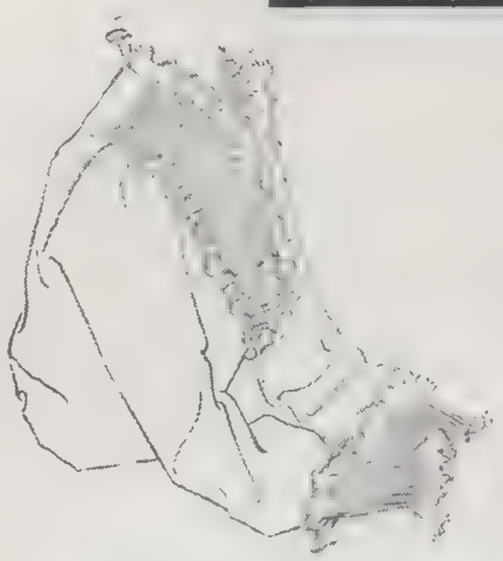
schemes

BLOUSES MAKE A COSTUME

These are the blouses to wear with dinner or day skirts, to make a costume in two parts. An apple of the fine designers' eye, the blouse-and-skirt scheme is one of the simplest, most variable ways of dressing. And if you add to them with care, any of these blouses will seem to have grown up with its other half. Example, right: silk lace blouse, $40. Ducharne silk satin skirt, $70, by Morton Bregman. At Jay Thorpe.

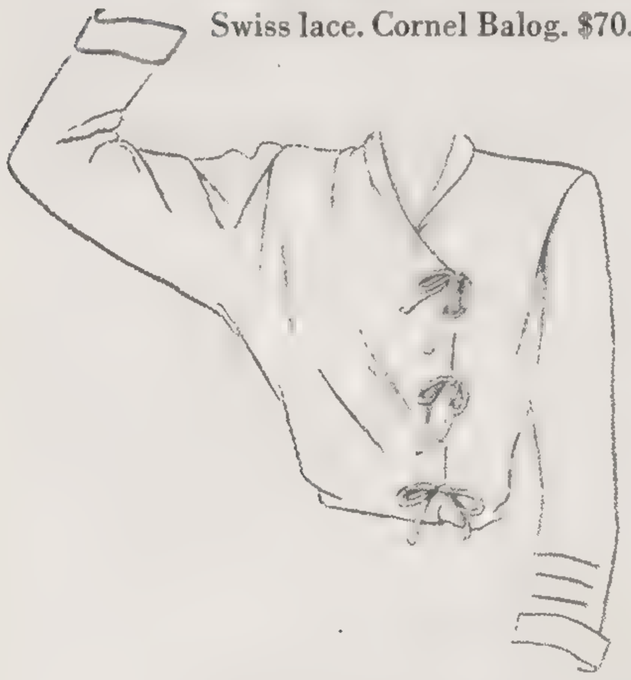


White pleated silk marquisette with Swiss lace. Cornel Balog. $70. Altman.



Handmade tucked Swiss batiste. By Mme. Tewi. $35. At Bonwit Teller.

Imported white Swiss organdie, handmade. By De Jour. $35. Henri Bendel.



Pale blue Foreman tissue rayon faille. Alexandre Grand. $11, at Stern's.

Stevens Sanforized tissue broadcloth. By Morlove. $11, at Altman.

Tucked beige Lonsdale chambray. By Brigance. $30, at Lord & Taylor.

Beige tissue faille blouse, with gilt buttons. Helitzer. $13, at Russeks.

Mauve Moygashel linen blouse. Made by Brigance. $33. At Lord & Taylor.

Ducharne nylon organdie. Phillippa MacDonald. $40, at Bonwit Teller.

PSYCHIATRY, NOT FOR AMATEURS

BY NIGEL BALCHIN

The danger of a little knowledge of psychiatry is in its use as a substitute for common sense

THERE is a widespread feeling that to "dabble in psychiatry" is a dangerous business—that the whole subject is one which should be left to the expert. I have never entirely agreed with this view. In psychiatry, as in everything, a little knowledge may be a dangerous thing, but it is likely to be less dangerous, on the whole, than blank ignorance. Macbeth Wilson once remarked that a person who understood the basic principles of psychiatry was like a man who occasionally gets one eye round the corner of a wall; he might not be able to see everything, but he could see incomparably more than the man who could never look around the corner at all.

The sense in which the "little knowledge" theory is true of psychiatry is the same in which it is true of any subject on earth—that it is dangerous to *mistake* a little knowledge for a lot of knowledge and to act, on no more than a smattering of knowledge, with a cheerful confidence that would terrify an expert. It is an old libel that more people have been killed by enthusiastic amateur First Aid than by almost any other form of accident. In the same way it is one thing to understand what psychiatry is about and quite another to attempt to apply the knowledge to the treatment of other people's mental difficulties.

It must be remembered that psychiatry, as a science, is in its infancy. The power to diagnose has far out-run the power to cure. Once a doctor has diagnosed the nature of a physical illness, there is a huge mass of clinical experience to which he can turn for information on the treatment he should use.

The psychiatrist has no such body of knowledge behind him. To a great extent, every time he treats a patient he is experimenting. If you come on a man with a broken leg it is possible to look up the instructions for dealing with broken legs in a textbook of First Aid, and if you follow the instructions properly the chances are a hundred to one that you will do nothing but good. But if you decide that one of your friends is suffering from a conversion hysteria, there is no textbook on earth that will tell you just what to do about it, even though your diagnosis may be quite correct. For psychiatric treatment is not a thing which one person "does" to another. It is a joint experience of the patient and the psychiatrist. The method that one psychiatrist might employ successfully might be quite impossible to another; and the method that will work with one patient may fail completely with the next.

Nevertheless, I do not feel (though I may be wrong in this) that the real amateur psychiatrist—the man who is prepared to "have a go" at radical treatment on his friends—represents a very great or widespread danger. The processes of radical psychiatric treatment are too long, too tiring, and too complicated; and mercifully there are, as I say, few books giving "full instructions." The dangers lie in other directions, notably:

(a) The man who has read *The Psychopathology of Everyday Life* and will produce Freudian explanations of everybody's most ordinary actions. The danger here is not to his friends but to himself. One day, when for the fiftieth time he has grinned, said, "Ah hah—significant!" when somebody knocks over an ash tray, he will be murdered with a blunt instrument—and good riddance.

(b) People who become intensely but usefully interested in their own mental peculiarities. There is everything to be said for understanding one's self, but the object *(Continued on page 148)*

FIRST PINK COAT OF SPRING *(opposite)*

Take the coat opposite: pink for spring; fitted for young slips of figures...new on both counts. Now its reefed-in lines belong over suits; the pink is putty-pale. Forstmann wool twill coat by Jaunty Junior. About $90. Franklin Simon; L. L. Berger; Young-Quinlan. With: felt cloche, $9. Franklin Simon. Shur-Tite cowhide bag, $13, plus tax. Arnold Constable. Photographed in front of the famous Washington Irving house, "Sunnyside."

FRANCES MCLAUGHLIN

The pink coats are coming

FRANCES MCLAUGHLIN

The bright suit—the waist jacket

The new classic suit

YOUNG SUITS: SPRING FIRSTS

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The cutaway suit

The town tailored suit

Fitted grey men's-wear suit of worsted sharkskin—by itself, a standout costume; with accessories, a changing wardrobe. The jacket is slim, tailored; the skirt, fitted above, flared out below. Joselli design; $50. Jane Engel; Halle Bros.; Kaufmann's. Here it is worn with a felt feather-topped pillbox by Brewster, $15; a bright silk square of a scarf, $11. Both, Altman.

FRANCES MCLAUGHLIN

The box top suit

Straight-cut suit of grey wool flannel. The box jacket has four precise pockets, a row of ocean pearl buttons; might be your extra coat for spring and summer. The skirt is narrow, tapered. Gaynes design; $40. Altman; Jays; Frederick & Nelson. With it accessories look best at their smallest, neatest: little purse; little felt cloche made by Mallory; $11. Franklin Simon.

Left: *Royal Worcester plates, fluted green borders, gold overlay design. Black Starr & Gorham. Towle's "Chippendale" flatware. (Details on p. 149.)*

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END OF LONG SIESTA

(Continued from page 93)

Plymouth Rock, England's middle class had already executed a king. The divine right of monarchs shed no terrorizing light over the men who felled the trees of New England and Virginia.

But Spain's colonies were very different. Spain was ruled by a king who possessed absolute power of life and death over his subjects, and the colonies were merely the fingers of his hand. Cortés left a master-slave society in Spain when he came to the new world, where he discovered the great Aztecan empire, also a master-slave society.

With the turning centuries, Mexico won its freedom from Spain, but Mexico's revolutionary leaders belonged to the ruling class; one of them, Agustín de Iturbide, became emperor for a year. His son was chosen to succeed Maximilian and Carlotta during the ill-fated French expedition.

From the misted history of the Aztecans until 1910, Spanish blood was the measure of a man, not his native capabilities. It seems a little ironic that two of the greatest leaders during these four centuries, Benito Juárez and Porfirio Díaz, should have been both full-blooded Indians, both from small villages of no importance. But they were careful to surround themselves with men from the educated strata. So the population remained as it had always been: master and slave.

With the ending of the Great Revolution in 1918, the slave and the master merely traded places, but there was still no middle class; there was only a chaotic searching for stability. Industry changed all that. The new rich came into being: men who made their money with their brains, not by graft or inheritance. And with ambitions these men came to a new sense of responsibility, a practical vision of the future.

For centuries the same buildings had housed the passing generations. Cold and drafty, with bad plumbing and bad lighting, they were in no way fitted to modern life. These buildings are being torn away, and modern houses are going up in their places. Mexico has no transition period in architecture; it is for the most part either Spanish Colonial or modern Swedish. The same is true in her arts. Chávez in music, Orozco in painting, and Luís Hidalgo in sculpture are men from the future speaking to the present.

Mexico is still uneven in regard to education. The first true effort to stamp out illiteracy came in the forties, with Avila Camacho's bill that "every man is responsible for his neighbor's learning." While it is yet too soon to pass judgment on the results of such a measure, a few isolated instances make one realize that here, too, is one effect of Mexico's modern miracle. Oaxaca has the largest percentage of illiterates, yet two years ago when a group of young men from isolated Oaxacan villages arrived in Monterrey to serve in the Army, every one of them could read and write.

The Army still has great influence. In Díaz' day, to be conscripted was almost the same as being sentenced to death. Therefore, the modern conscription bill, which went into effect when Mexico declared war on the Axis, was bitterly fought, mainly through ignorance of what such conscription meant. But little by little the villages discovered that their sons returned not only in fine physical condition, but generally with a new trade learned.

And the Army felt the difference as these boys came streaming in. It is an inflexible rule that no man may terminate his service until he can read and write. This strange world of learning began to influence army wives. A school was put in at Monterrey's camp for wives of non-commissioned officers and privates. Other camps throughout the Republic quickly followed this example, because, with learning, the days of the traditional camp follower—superstitious, ignorant, dirty, amoral—ended, and in her place stands a self-assured woman who takes pride in her clothes, in her house, and in her children's future.

The social advance of Mexican women is in itself a miracle. As late as 1805, Spain did not allow her colonial women to learn to read and write. In 1900 only the upper classes indulged their daughters in learning. Before 1940, most women went to normal schools to be trained as teachers, or to schools of cookery or dressmaking. Now, the Universidad Femenina in Mexico City is giving degrees in architecture, engineering, chemistry, economics, and sociology. But the one field in which women have made the biggest stride is medicine. They are especially interested in public health, and more and more are going out into the small villages to battle against superstition and dirt.

Mexico, as the land of the lazy peón, is finished. The sleeping Indian sleeps no more, the royal Creole no longer lounges through his days. Once offices and stores closed from noon to 4 o'clock. Now the *horas corridas*, the "running hours," in offices are from 9 to 5.

Sometimes as I stand on the streets of Mexico, with the busy traffic streaming around me, I wonder if the bursting forth of the Paracutín volcano isn't a sort of symbol of Mexico's bursting forth from indolence into energy. The lava is still seething and bubbling: the shape in which it will harden is unknown. But it is certain that the comic-opera days of the Banana Republics are gone.

[EDITOR'S NOTE: *Although Josephina Niggli was born in Monterrey, she is not Mexican; her father is half-Swiss, half-Alsatian and her mother is a Virginian. Twice the winner of Rockefeller fellowships in playwriting, she is the author of two novels about Mexico, one called* Mexican Village *and the recently published* Step Down, Elder Brother.]

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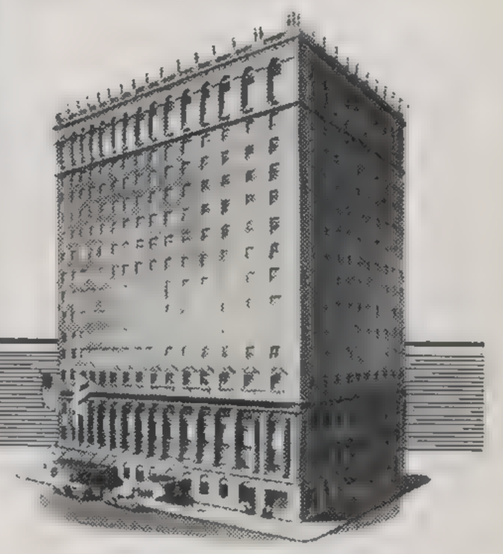

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LITTLE WONDER BOY

BY MARY JEAN KEMPNER

At twenty-nine, Jerome Robbins is one of the best American choreographers in a list that includes Agnes de Mille, Michael Kidd, Eugene Loring, Ruth Page, Catherine Littlefield and William Dollar. Robbins is the potential heir—provided he keeps producing ballets—in the line of Massine and Fokine. Five of his ballets—"Fancy Free," "Interplay," "Facsimile," "Pas de Deux," and "Summer's Day"—have been danced this season by New York's top ballet companies, Ballet Theatre and the Original Ballet Russe; and two current Broadway musicals, *High Button Shoes* and *Look, Ma, I'm Dancing*, have Robbins-inspired dances.

Six major influences are apparent in his work: Martha Graham, Agnes de Mille, Anthony Tudor, Michael Fokine, Georges Balanchine, and the Silly Symphonies. But although his talent for absorbing and altering is responsible for part of his success, Robbins is imaginative, facile, prolific, occasionally even at the expense of discrimination.

Slight, with black, thinning hair, he looks like a cross between a pint-size matador and a disappointed faun with the nap wearing off. He is warm, friendly, self-centred, and likes to take full advantage of all opportunities. His dancer's career began at sixteen when he enrolled in the Sandor-Sorel Dance Centre, won an apprenticeship with the New Dance League, danced in WPA projects, worked summers at Camp Tamiment—a link in the cut-rate ballet circuit—spoke one line in Maurice Schwartz' production of *Brothers Askenazi*, was a chorus boy in four musical comedies. Then, in 1940, he auditioned for the Ballet Theatre; out of seventy contestants, he was one of eight chosen for the corps de ballet. Robbins remained uneventfully in the corps de ballet for two years, eventually danced the rôle of Petrouchka, eventually began submitting ballet scenarios.

Finally he hit upon a scenario based on something all Americans—balletomanes and civilians—were talking about. This was in 1942. As the company toured America, everywhere Robbins looked he saw sailors—loafing, lounging, laughing, playing. He watched and studied them, then wrote a script incorporating into the ballet vocabulary sailor action and emotion.

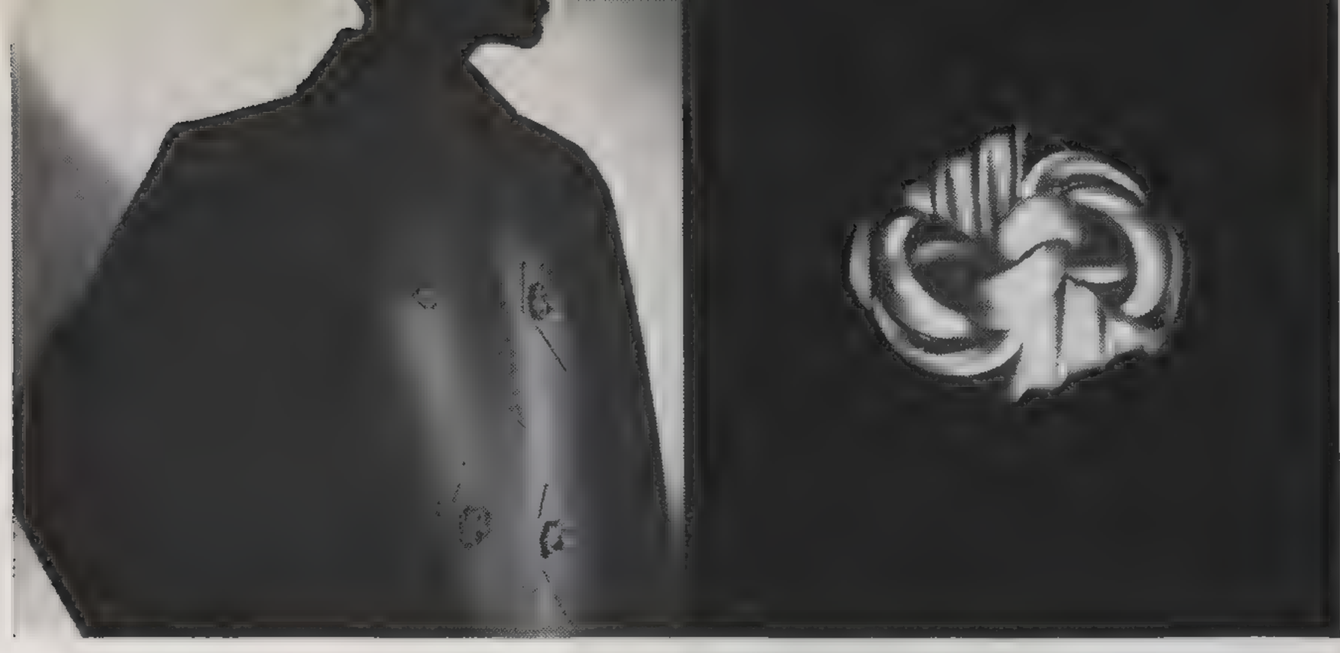
The Ballet Theatre accepted "Fancy Free," as the ballet was called, provided Robbins could find a musician to do the score. A young pianist-composer, Leonard Bernstein, who had recently been appointed assistant conductor of the New York Philharmonic Orchestra, was commissioned to write the music, to forward it piecemeal to Robbins who was on tour with the ballet. (This long-distance form of collaboration was far from foolproof, but "Fancy Free" was becoming more fact than fancy.) Robbins picked no dancers of note for his cast, probably fearing a snub to his choreography. Instead, with ambition's double-sight, he chose, in addition to himself, four unknown dancers who had everything to gain in the success of "Fancy Free."

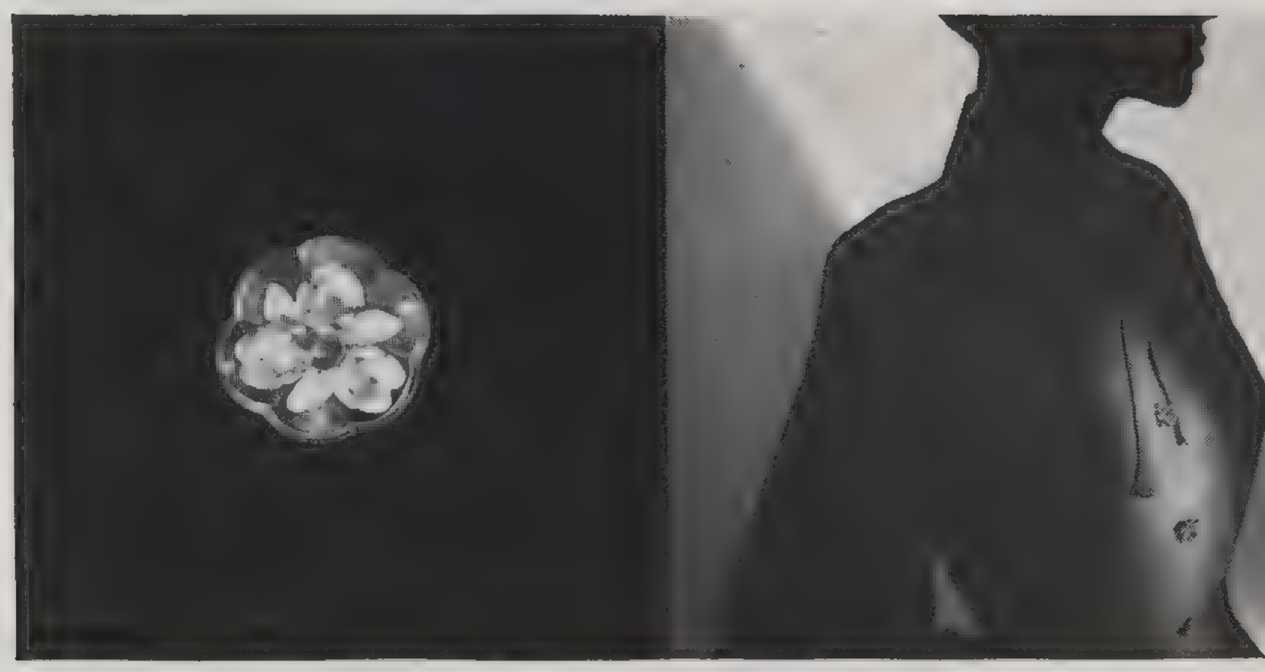
From the moment the three sailors appeared on the stage of the Metropolitan Opera House in New York, divided their single stick of gum in three pieces, and flipped coins to see who would stand the drinks, a ribbon of laughs followed.

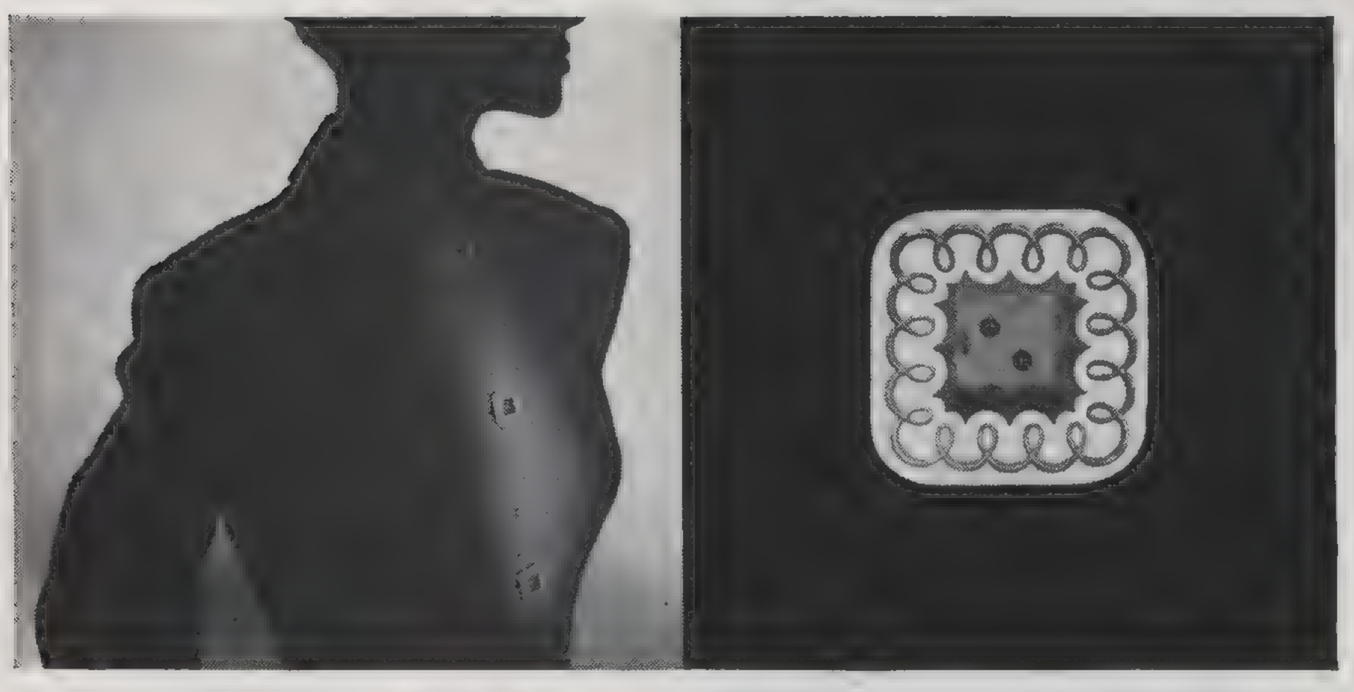
In contrast to the well-packaged delivery of the "Fancy Free" script, the Mack Sennett ballet for *High Button Shoes* developed more mechanically: the former was witty, and, like all wit, sprang from an essentially sound inner core; but slapstick as required in *High Button Shoes* is splashed on layer upon layer of situation. When he was handed "Atlantic City, circa 1913" as the locale of a ballet, Robbins automatically thought of Mack Sennett bathing beauties. But since a dance number can't be thrown arbitrarily at a musical show, he took his ballet plot to the author who agreed to fit it into the book. While this was being done, Robbins settled down to research. He read Deems Taylor's *Pictorial History of Motion Pictures*, Frank Sullivan's *Our Times*, endless copies of the old *Life Magazine*. At the Museum of Modern Art he spent days looking at Chaplin films, at Mack Sennett's *Tillie's Punctured Romance* and *The Surf Girl*. He saw them three or four times, keeping a notebook on his lap, but forgetting to take notes because he was too interested. From *The Surf Girl* he took a simple chase sequence, blew it up into the mounting lunacy of the bathhouse pursuit. (In spite of his strong theatrical instinct, he is careful never to sacrifice dramaturgic knowledge and originality of sentiment.) The costumes and makeup for the bathing beauties were lifted straight from a still of Gloria Swanson. The squeaks, giggles, and general squeamishness of the period, the mangy crooks, the confidential way the actors had of trying to tell the camera what was happening as it happened, the flavour and pace—all were born out of long hours of research rather than choreographic spontaneity.

In the Public Library, Robbins found a musical dictionary used by movie accompanists in the days of silent pictures, and jagged with index tabs labeled "panic," "stealth," "anxiety," "jaunty walking." All the accompanist did was watch the movie, flip to the mood and play the appropriate music. This was good enough for the latter-day choreographer, too. Thematic movement was worked out in rehearsal, but the dancers were taken to see the Museum of Modern Art films in preparation.

The ballet music for *Look, Ma, I'm Dancing* was written by Trudy Rittman from the primitive musical skeleton of Robbins' whistling and humming during early rehearsals. Although this show was later vetted by Jerome Lawrence and Robert Lee, it was conceived by Robbins. The story of Eddie Winkler, a lonely young upstart who is driven by an all-consuming desire to get ahead in a ballet company, is naïvely revealing.







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NOT FOR AMATEURS

(Continued from page 132)

of doing so is surely self-improvement. The fact that you can find a man in a psychiatric case history who had some of your own peculiar faults isn't a substitute for doing anything about them. I once knew a man who was a thorough and painful nuisance to his family and all his acquaintances. He was a keen reader of psychiatric literature, and he could give you quite an accurate diagnosis of his case in psychiatric language. But to him, that was a justification in itself. The fact that he was an "oral sadist" was not only an explanation of why he was unkind to his wife—it relieved him of all responsibility in the matter. One must beware of becoming a psychiatric "great invalid who enjoys very poor health."

(c) Above all—the people who *will* make psychiatric experiments on their children. I realize the difficulty here. Once a parent has realized that a casual incident in early childhood may have a deep and lifelong effect on mental makeup, it is natural and desirable that the parent should keep a sharp lookout for sources of mental disturbance. It is all to the good that we should treat a child's mind as a delicate mechanism which can easily be damaged. But too much fussing over mental health can produce as disastrous results as too little; and incidents in childhood may produce good and valuable characteristics as well as bad ones. It is useless to think that one can protect a child from all possible damage, whether mental or physical. Children are, in fact, remarkably resilient, and on the whole, their tendency is to grow up as "normal" adults if they are given the chance. The type of parent I have in mind seems to assume that the average child can only be prevented from becoming a screaming neurotic by keeping an anxious watch on it for twenty-four hours every day.

The best parallel here is road accidents. We all know that many children are killed on the road, and it is only common sense to train our children in road sense and not to allow them to go for walks by themselves in central London at the age of four. But having avoided all the obviously stupid risks, we know that we still can't eliminate all the less obvious ones, without making the child's life quite unnatural. We have to fall back on the fact that although many children are killed, many more are not, and strike a balance between dangerous carelessness and smothering wrappings of cotton wool.

The primary danger of a little knowledge of psychiatry, in fact, is that we may use it as a substitute for common sense and natural understanding, instead of as an addition to them. Freud did not invent the human character. He merely systematized a method of partially understanding it; and that method, if it is to be applied successfully, still calls for all the old virtues of kindness, patience, tolerance, and common sense. It is possible to have a vast knowledge of psychiatric technique, and yet to be a shockingly bad psychiatrist if one has no real instinct and liking for human beings.

NO PARLOUR TRICKS

But above all let us remember that psychiatry is *not* (or should not be) purely concerned with the grossly abnormal who are in need of radical treatment. Ordinary medicine is just beginning to realize that its most important job is not to cure the sick, but to keep the healthy in health. It is natural that psychiatrists should spend most of their time in trying to help those who are "abnormal," in the sense that they can not carry on a useful existence without treatment. Far too many people with a little knowledge of psychiatry believe that this treatment of gross cases is the be-all and end-all of the job, and search hopefully among their friends for fixations and hysterias and fetishes and what-have-you. Yet for one gross case of neurosis there are a hundred of mild mental difficulties of one kind and another, which do not call for radical treatment and probably would not profit by it, but which can be greatly helped by tolerance and understanding in ordinary daily life.

Let me try to draw a parallel here with ordinary medicine and surgery. The full-blown analytical treatment of a gross and disabling neurosis is the equivalent of a major surgical operation. It is a serious step, not to be undertaken if it can be avoided, and certainly not in cases of mild indisposition. These are dealt with by the general practitioner or by intelligent home treatment.

The difficulty at the moment is that the "general practitioner" in psychological matters hardly exists. Unless a man's mental troubles are so severe as to prevent him from carrying on any sort of normal life, and so to justify radical treatment, he is likely to receive no treatment at all. It is a major operation or nothing.

UNCOMMON SENSE

Now we can not provide the necessary "general practitioners in psychological medicine" because there are not enough professional psychiatrists to go around. But we *can* train ourselves in the elements of mental hygiene, just as we train ourselves, as a matter of course, in the rudiments of medicine. Without blundering into the doctor's province we learn that certain foods disagree with certain people; we notice if people are becoming physically overtired; we know what we do if people get headaches or get a blister on a foot; and above all we learn to keep a sharp eye out for early symptoms of serious illness. In doing these things we don't reckon ourselves "amateur doctors" but merely people who apply what has now become the common knowledge of medicine.

It is in this sort of direction—

(Continued on page 149)

NOT FOR AMATEURS

(Continued from page 148)

the direction of understanding and thoughtfulness rather than of spectacular diagnosis and amusing parlour trickery—that an elementary knowledge of psychiatric theory may be useful. It may be great fun to decide that the blustering Mr. Jones has an "inferiority complex" just like the man on page 227 of your book; but it doesn't help anybody, even if it happens to be true. What *may* help is if, having decided that Mr. Jones has difficulty in ordinary social situations, and that this difficulty arises from an underlying uncertainty, you go out of your way to be quietly friendly when he comes to dinner, do everything you can unobtrusively to make him feel at ease, and generally act like a kindly and tolerant person and not like an amateur sleuth.

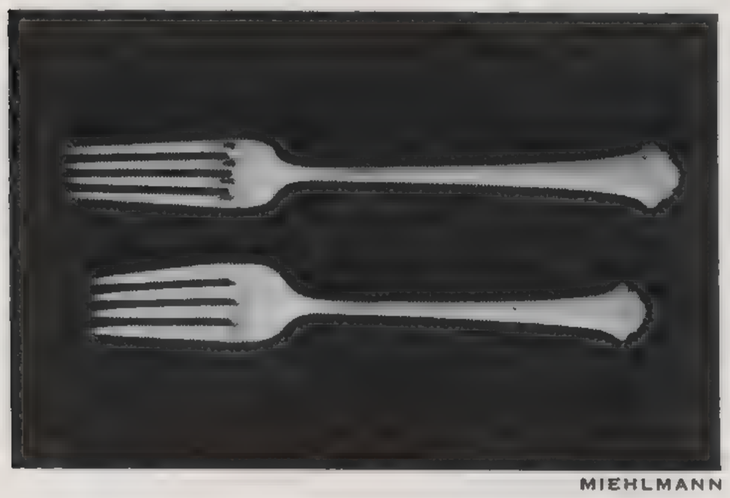
The point is that knowledge of psychiatry should not be used for combining godlike criticism of one's friends with self-justification—though it is frequently used for this purpose. If your study of psychiatry makes you out a much better chap relative to the rest of humanity than you had thought, then you have not carried it far enough. If it makes everything as clear as crystal and you feel that you now finally understand both yourself and the whole human race, there is something wrong. If you use it to replace anything else in your dealings with other people, and find yourself looking at your friends as specimens of this and that instead of as your friends, then it's time somebody put your head in a bucket of water. But what you may hope to find is that there are fewer people in the world whom you dislike and despise.

The discoveries of Breuer and Freud and their followers—the basis of most modern psychiatry as one can find it in the textbooks—were amongst the most fundamental discoveries of all time. *In the broad* they remain unshaken and, indeed, remarkably little modified by the experience of the thirty-five years or so that have passed since they were made. There is not only no harm in knowing of them—it is the natural duty of every educated person, just as it is the duty of every educated person to know something of the principles of genetics.

But Freud not only made the basic discoveries—he advanced theories, some of which were no more, and were not intended to be more, than informed speculation. There is no harm in knowing about these too—as long as one takes them for what they are, and not as Holy Writ. And there is certainly everything to be said for reading Adler, who saw, perhaps more clearly than anyone else, the possible danger to the average man and woman in the Freudian doctrines. But in reading Freud or Adler or any other book on psychiatry, remember that one is only scratching at the surface of a vast subject. The best and most experienced of professional psychiatrists will be the first to admit that he is no more than a man groping about in semi-darkness—a king with one very indifferent eye in the country of the blind. The rest of us must be something much less than that, "I see," said the blind man. "I see plainly." They were his last words before he fell into the ditch and pulled his friends in with him.

[EDITOR'S NOTE: *British-born Nigel Balchin became an industrial consultant for the National Institute of Industrial Psychology immediately after graduating from Cambridge University. On the side, he was a contributor to* Punch, *the author of a satire on modern business methods called* How to Run a Bassoon Factory, *and of two novels,* The Small Back Room *and* Mine Own Executioner.

BEAUTIFUL SILVER



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Detail of the table setting photographed on page 138. Towle's "Chippendale" sterling silver flatware may be bought by the place setting and, now, once again you may buy additional pieces, separately. At Altman.

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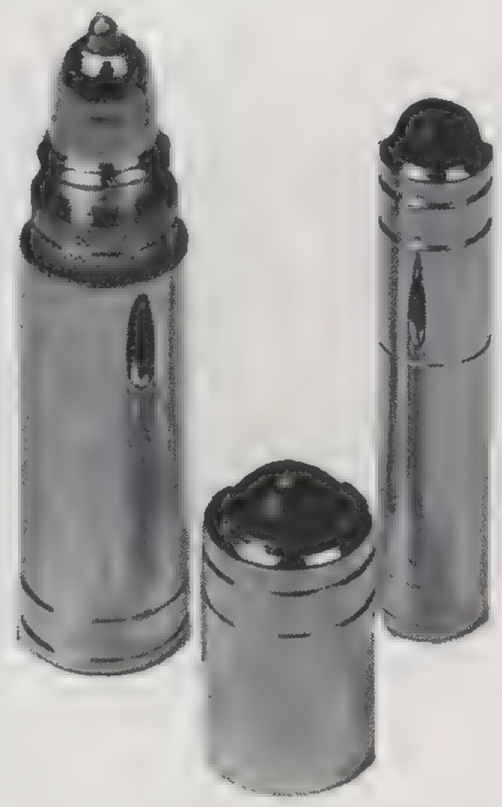
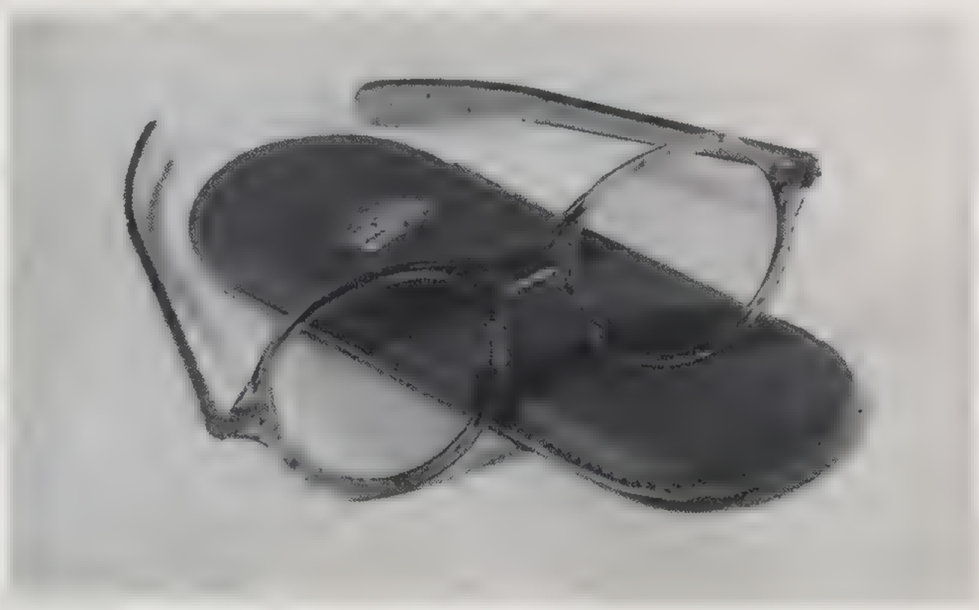
DISCOVERIES IN BEAUTY

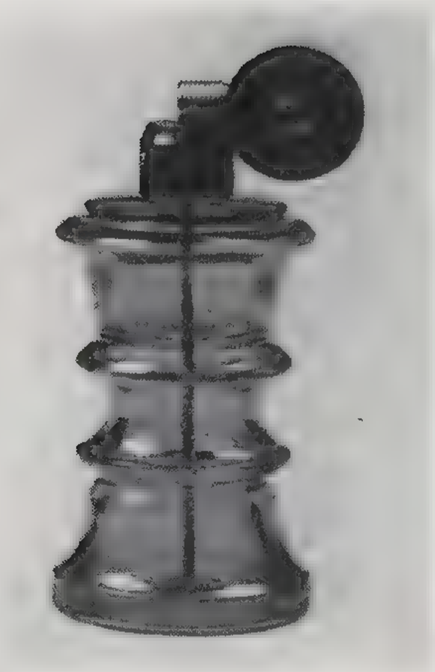


Above: Perfume has an annoying habit of spilling in your purse, evaporating before your eyes from a dressing-table bottle. Here is an all-in-one answer to both problems. Niku makes this miniature, gold-plated vial; gives it an air-tight little perfume chamber, a tiny push-button dispenser that applies just enough perfume at a time. At Bonwit Teller.

Right: Coty's "Chypre" fragrance has been missing since the war. Now it is back again as one of the many nice things about Coty's "Air Spun" powder. At Saks Fifth Ave.



Above: The light of the sun in the daytime, of car lights and bright street lamps at night are equally tiring. Here, a pair of glasses that takes the glare away, eases your eyes both day *and* night. Oculens are made by Comptone Inc., are a good, becoming shape. You may buy them at Comptone Limited.

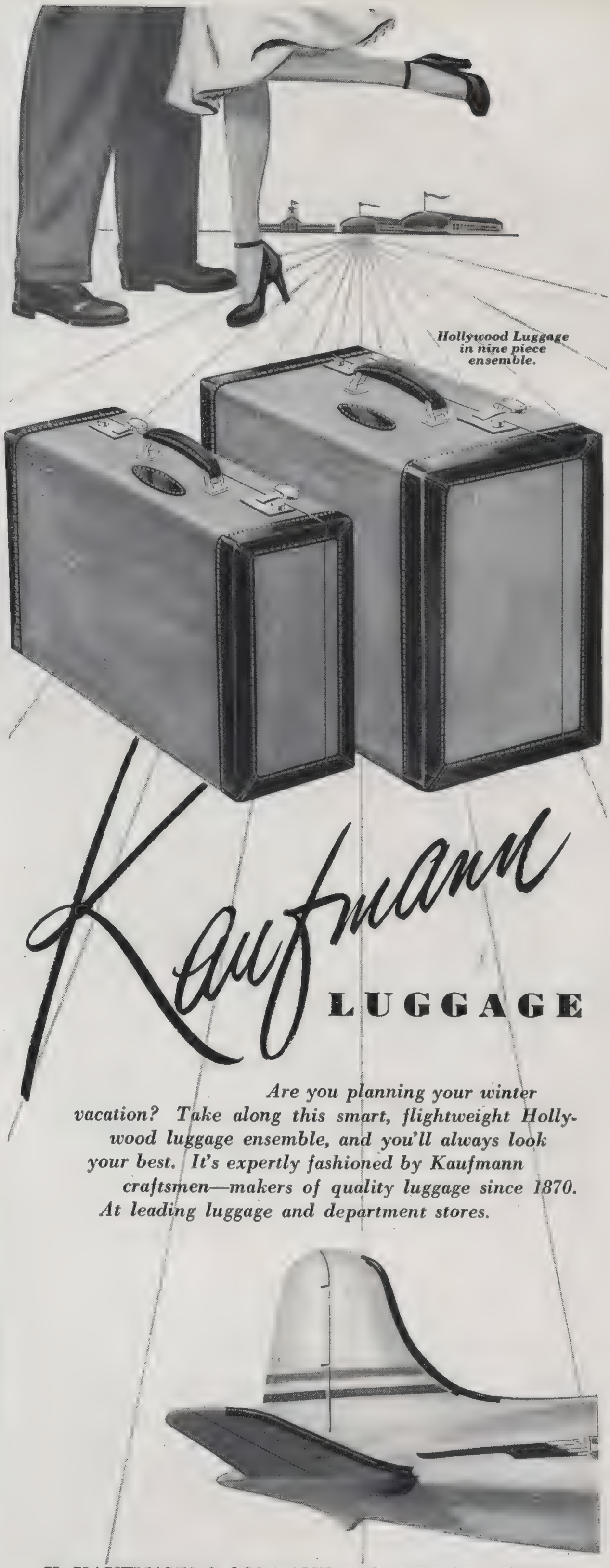


Above: Atomizer with a base of softly tinted glass. Its news: a long life span. Bulb and stopper are plastic, will not shred or tear. Xpray at Franklin Simon.

Above: The Harper Method Stores, justly famous for their hair treatments, also have cosmetics. Here, their clinging powder, their new lipstick. The Harper Method Shops.

Below: Three pretty containers; a new and different beauty plan. Each one—the Mask of Youth, the Skin Lotion, the Cocktail Cream—is made from the waters of a Mexican spa—San José Purua; together they equal a fragrant, effective skin treatment. At Tuvaché.

MIEHLMANN



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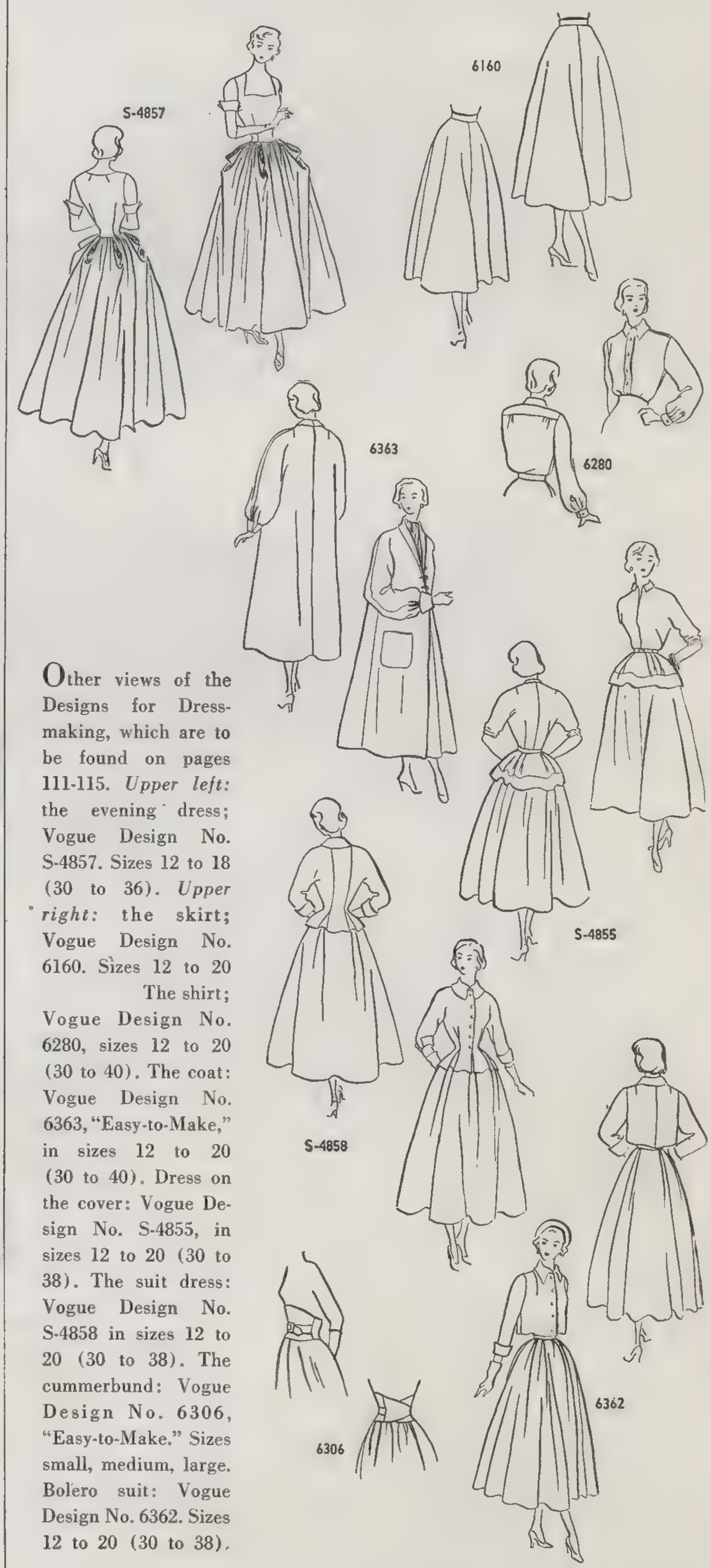

Other views of the Designs for Dressmaking, which are to be found on pages 111-115. *Upper left:* the evening dress; Vogue Design No. S-4857. Sizes 12 to 18 (30 to 36). *Upper right:* the skirt; Vogue Design No. 6160. Sizes 12 to 20 The shirt; Vogue Design No. 6280, sizes 12 to 20 (30 to 40). The coat: Vogue Design No. 6363, "Easy-to-Make," in sizes 12 to 20 (30 to 40). Dress on the cover: Vogue Design No. S-4855, in sizes 12 to 20 (30 to 38). The suit dress: Vogue Design No. S-4858 in sizes 12 to 20 (30 to 38). The cummerbund: Vogue Design No. 6306, "Easy-to-Make." Sizes small, medium, large. Bolero suit: Vogue Design No. 6362. Sizes 12 to 20 (30 to 38).

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2. Select one fashion theme—e.g.: Paris Collections; Wardrobe Schemes (this issue); Resort Fashions—and carry this theme through four fashion stories to be included in one issue of Vogue. Write the lead editorial, plan layouts, and write copy for these spreads.

3. What has influenced you to choose a magazine career? What is your goal? (1,500 words or more.)

4. Write a feature article of your own choice suitable for inclusion as a feature for Vogue in either the January issue, the Americana (February 1), or the September 1 issue. (1,500 words or more.)

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HOW ABOUT THURSDAY?

(Continued from page 98)

flowers; instead, he concentrates on placing the cigarettes in the cigarette box so that the name of the brand is facing up; he fixes the cushions on the sofa so that all four points are compass-fashion; and he straightens a picture in the hall that, at best, can only be seen by standing on tip-toe.

The evening at home starts when you arrive back from the office at six, armed with the latest *New Yorker*, two evening papers, and a book from the library. First thing you do is mix a Martini; then you get into a piping hot bath and drink it—the Martini, that is.

The telephone rings. It is Mrs. Preston-Armstrong, desolated at calling so late, but wondering if, by some miracle, you're free for dinner. Jimmy Holden has just been run over—and she's a man short. Politely you sympathize—but the answer is "no."

Around nine-thirty you go to bed. You read for an hour, then you turn out the light and lie there, listening to the passing taxis and swearing that never will you spend any other kind of evening.

By cocktail time the next afternoon—Thursday—this reckless thought is forgotten, as you knew it would be, and you make plans for what your banker would call the night of the "big spending." You are taking your latest girl out on the town.

You've long since given up taking a girl to the theatre, (a) because it's far too expensive, and (b) getting her there on time requires staff work of the highest order. Instead, you plan for a late dinner.

At eight-thirty, you arrive at her apartment, wearing a soft shirt and black tie, and carrying a box of lilies-of-the-valley. (This business of bunching a girl is an old-fashioned custom and it gives the evening a sort of gala feeling.)

As you get into the taxi, you wish there were some intimate little restaurant somewhere—with good food and a violin player—but, from experience, you know they exist only on the backlots of Hollywood studios, so, instead, you go to one of the old stand-bys. If the girl is still caught by a showy kind of glamour, the best bet for her is the extrovert's delight —Twenty-One. If she's potentially marriageable, the answer is Larue or the Maisonette. If she's merely well-dressed, has not much humour, and is busy playing lady—make it the Colony. You may as well face it, any of these places is going to cost you a million dollars, so just hope she's worth it.

As she is new on your list, you spend the early part of the evening fencing lightly, trying to decide if

(Continued on page 155)

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HOW ABOUT THURSDAY?

(Continued from page 154)

she's a real discovery or is merely interesting you because she's someone you've never taken out before. As usual, you come to no definite decision and before you know it you're busy brushing elbows out of your eyes at El Morocco. (It's strange about that place—when you are there, you swear you'll never go back, but you do—always.)

You may end the evening with a short visit to the Blue Angel. It's like sitting in a closet filled with winter clothes, but the show makes up for the discomfort if not for the fantastic prices.

Anyway, around two-thirty you take the girl home, being careful in the taxi not to say or do anything that will seriously involve you, but being (or rather, trying to be) sufficiently charming so that you establish yourself as a little more than just a "new friend." (This taxi technique takes years of practice, but any bachelor worth his salt can not afford to go around without having it down pat.)

And then comes Friday. This is the day when, until four o'clock in the afternoon you had absolutely no plans. Then, a sudden call from old Baxter Haynes. He's flown up from the South for one night and "how about coming over to the hotel for a drink?"

The faint dread that had been in your heart all day at having to spend the evening alone disappears. Now, at least, when you leave the office you have a point of call.

The curious part of a bachelor existence is that if you deliberately choose to spend the evening alone, you don't have the slightest feeling of being sorry for yourself, but if it's forced on you, you feel like a small boy at boarding school on Sunday night.

Baxter said nothing about a party, but as you start down the hall towards his rooms, you know there is one. You hesitate in the doorway, wishing you had gone home and shaved and changed your shirt, and then Baxter shouts hello; then, all in a matter of moments, you find yourself standing beside a face you've never seen before. It belongs to a girl eating a canapé. You catch her eye and smile and two hours later you're at Hamburger Heaven. (Just for the record, the odds against a bachelor's finding a girl at a cocktail party who attracts him and who is also not doing anything for dinner are astronomical —but it's fun to think about.)

Saturday night is dinner with the Brannons. Ten or twelve of your friends, eating a good buffet supper, and later sitting around playing

(Continued on page 156)

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HOW ABOUT THURSDAY?

(Continued from page 155)

games—paper and pencil ones, some tough general information questions, an observation game, some odds and ends laid out on a tray for a minute and a half—then taken away, and you are asked to name them all (it sounds easy, but try it). And, if the mood is right, the ridiculous counting game when you sit in a circle and start counting in turn—one, two, three, et cetera; the object is not to say three or a multiple of three or a number with three in it (thirteen or twenty-three).

If it's your turn and one of these numbers comes up, you clap your hands—that counts as your turn—the counting then goes on, only after each clap, the order of play reverses. If you fail to clap, and say the number, then you are penalized and it costs you a dime. The game must be played fast, and, of course, you can choose any number as the key number.

Around eleven-thirty a few theatre-goers drop in for a night cap, including the cousin of your hostess, a real charmer with a turned-up nose and a fascinating habit of putting her head on one side as if she were listening to some faraway music.

You edge around to her side of the room. You know you are going to ask her for a date for the coming week, but you can't quite decide whether she's a "red-wine-evening" or "the-night-on-the-town." Suddenly you hear her laugh. It's warm and gay and wholly red-checkered. That does it.

You lean down and light her cigarette. "I wonder," you begin, "if you'd like to have dinner with me next week. Just a quiet evening. I happen to know a very good little place on Third Avenue—it's..."

The words roll on by themselves. As you listen, you are suddenly horrified by how many times you have heard them before. With a little shudder, you realize that you're reacting to a reflex conditioned by bachelorhood. A pretty girl; an invitation. It's automatic.

As you wait for her answer, you hurriedly glance at the married men in the room. How calm and peaceful they seem. Their lives are set—they know where they're going. It's not a series of unrelated episodes with them—lunch with Louise, cocktails with Felicity, dinner with Colette. Their pattern is unbroken.

A wave of jealousy sweeps over you, and then you hear her voice. Slowly you turn. She's looking up at you; her eyes are shining, a little excited. Or is that just the light?

For an instant the jealousy lingers.

"I love little out-of-the-way places," she says, quietly.

You swallow fast. The moment of unrest has passed.

"Swell," you say, and your laugh is loud and firm. "How about Thursday?"

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